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AUGUST 1936

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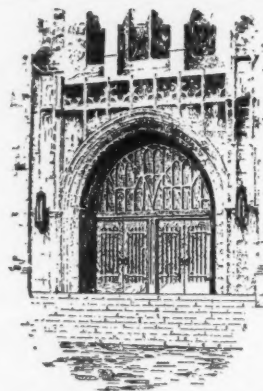
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REPERTOIRE AND REVIEWS

Prepared With Special Consideration for the Average Organist

To Composers and Publishers

The purpose of these listings is to inform T.A.O. readers of current publications in which we believe they may, for one reason or another, be interested, or should be interested. Usually that purpose is served merely by listing the composer, title, publisher, and technical data covered by T.A.O.'s set of abbreviations.

Only harm would be done if a reviewer were asked to say something good about a composition; what the reviewer chooses to say must be left entirely to his own feelings. If he really likes a work, he is expected to say so; if he does not like it personally but finds it technically of commendable quality, he covers it from that viewpoint.

Every composer thinks his composition has unusual merit. Publishing is, primarily, a money-making venture, a business; if the publisher thinks he can make money, he will publish a work. The exception of course is where our best publishers purely for the good of art will invest good money in the publication of an organ sonata or other work when the probable sales cannot be expected to cover publication costs.

The private publication of music is to be discouraged. The composer undertaking it can only lose money, and gain disappointment. Nor can we approve the practise of a composer's paying the publication costs in order to have a recognized publisher appear to produce the work over his own signature, when the publisher's readers have already turned the work down as not being suitable for that publisher's catalogue.

T.A.O. through the voice of its reviews will say at its own expense whatever enthusiasm it may feel for the best of the works listed in its pages; all composers and publishers have the same privilege. Publishing a magazine is a business just as composing and publishing music, or playing recitals, or running the music of a church; there is no reason why composers and music-publishers should expect magazine-publishers to be either philanthropists or prevaricators, in the vain hope of helping the business of the composers and publishers who have not done their share in helping themselves.

Why should any creditable anthem ever be published without correct three-staff organ accompaniment?

On the subject of good-business, why should a two-page transcription of a non-copyrighted anthem be priced at 15c? True, politicians have penalized honest business by robbing it of more than half its income; but this tendency to increase the price of anthems, bought only by churches, can hardly be viewed in any other light than as a mistake in judgment.

Opinions and tastes differ in music as widely as in anything else. Therefore, in our opinion, the review-method of Dr. Roland Diggle is about ideal; he makes it quite clear whether he likes a work, is indifferent to it, or detests it. Another invaluable service is performed (in this issue) by Mr. Franklin Glynn who gives a list of the anthems he studied carefully and then considered good enough to prepare in rehearsal and sing in service; and in addition he grades his preferences into four choices. That list is worth studying. We urge all our readers to adopt Mr. Glynn's method of buying one copy of every anthem reviewed in these pages, when that review seems to indicate special merit, and then maintain that file of specimens for detailed study when new works are to be added to the church library.—Ed.

Music for the Organist

J. S. Bach, ed. H. G. Ley: *Two Choralpreludes: Forty Nights and Jesus by His Bitter Cross*, 8p. md. (Oxford-Fischer, \$1.00). German titles: Aus der Tiefe Rufe Ich, and Jesu Leiden Pein und Tod.

J. S. Bach, ed. R. L. Bedell: *Pedal Exercitium*, 1p. me. (Schubert, 75c). Under one cover with a *Cantilene* by Mr. Bedell. The Bach piece is an exercise for the feet alone; the score fails to give information of any kind about it. The *Cantilene* is a somber melody in minor key against the usual rhythmic accompaniment, centering entire attention on the melody itself.

G. B. FONTANA: *Six Practical Pieces*, 14p. e. (Ricordi, 75c). Easy pieces in the ancient style of church-organ music prevailing in the days of Dudley Buck.

Girolamo Frescobaldi: *Fugue Am*, 12p. md. (Oxford-Fischer, \$1.00). Undoubtedly published exclusively for its historic interest, for the benefit of those who want their private repertoire to include such works.

Harvey GAUL: *Ancient Hebrew Prayer of Thanksgiving*, 6p. me. (J. Fischer & Bro., 60c). "Taken from Chassidic melodies and that magnificent old hymn, 'Adon Olom'." A piece of church music that brings the ancient Hebrew flavor as strongly forward in the organ-loft as the preachers have always had it in the pulpit, and it's music the whole congregation can understand and be moved by—which is much more than can be said of organ music generally. While of varied texture or structure, it hangs together closely and remains true to its title. It is not meant to entertain the congregation, but to lead them into the mood of the service; in spite of its dramatic moods, it is strictly church-service music. It flows along with true feeling from start to finish, with no let-down anywhere. Before an organist is allowed to seek a church position he should be required to learn the interpretation of a piece like this; people might like the organ better if such music could be fittingly played by more organists without boring somebody in the pew. It is one of the best of Dr. Gaul's contributions to organ music, even if he has chosen to write it for the church service. Begin with this number if you have not yet added this composer to your regular repertoire.

*Handel: *Ten Arrangements, Book 2*, 26p. e. (Novello-Gray, \$1.00). Easy enough to be within reach of any organist, this little collection is recommended to all who want a few Handel tunes in their libraries for use when anyone calls for the music of that pompous gentleman.

H. MARKWORTH: *Selected Solos, Book 3*, 21p. md. (Concordia, \$1.00). Four compositions, first of which is a *Fugue in C* which is, by grace of its sprightly tune, a delightful piece of music and one of the most useful of modern fugues. Composers forget that the first essential of a fugue, just as of any other composition, is a good theme; all the workmanship in the world can but produce dead dull noise if the theme is pedantic. This one is delightful. The second piece is a set of canon variations on a hymntune, and fairly interesting in spite of the impossibility of doing anything in 1936 with the variation fallacy. The other two pieces are of ordinary character.

RHEINBERGER: *Sonata 18*, 26p. md. (Novello-Gray, \$1.50). Harvey Grace edition. This is one of the most practical and best of the twenty sonatas, and while we'd hate to have to sit through a Rheinberger *Sonata* on a recital program, any church organist who fails to use these twenty works in his services is missing something of unique value. They may have been concert music when they were written, but they are strictly church music now—though church music at its best. Harvey Grace hasn't done anything to the *Sonatas* other than to make the organist like and understand them better. But he has done that so well that the church world owes him a vote of thanks.

Percy WHITLOCK: *Seven Sketches*, in two books, 19p. and 17p. md. (Oxford-Fischer, \$1.20 each book). Music in which the composer tries to write in scholarly fashion for the benefit of any of the rest of the profession who may care to follow him. What a congregation will think of it depends entirely upon the training the organist has given them.

1 Gei
2 Gei
3 Viol
4 Viol
5 Viol
6 Viol
7 Viol
8 Viol
9 Flut
10 Flut
11 Ope
12 Ope
13 Ope
14 Flau
15 Flau
16 Flau
17 Dula
18 Dula
19 Dula
20 Octa
21 Chin
22 Maj
23 Maj
24 Maj
25 Bass
26 Bass
27 Tre
28 Swel
29 Grea
30 Swel
31 Echo
32 Echo

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5	Viole MP	8'	61 Notes
6	Viole P	8'	61 Notes
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9	Flute F	4'	61 Generators
10	Flute MF	4'	61 Notes
GREAT			
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12	Open Diapason F	8'	61 Notes
13	Open Diapason MF	8'	61 Notes
14	Flauto Traverso F	8'	61 Generators
15	Flauto Traverso MF	8'	61 Notes
16	Flauto Traverso P	8'	61 Notes
17	Dulciana MP	8'	61 Generators
18	Dulciana P	8'	61 Notes
19	Dulciana PP	8'	61 Notes
20	Octave F	4'	61 Generators
21	Chimes (prepared for)		A to E
PEDAL DIVISION			
22	Major Bass FF	16'	32 Generators
23	Major Bass F	16'	32 Notes
24	Major Bass P	16'	32 Notes
25	Bass Flute F	8'	32 Generators
26	Bass Flute MF	8'	32 Notes
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29	Great to Pedal Coupler		
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Organ-Piano: Beethoven-Nevin: *Sonata Pathétique*, 16p. me. (J. Fischer & Bro., \$1.50). Here's something quite unusual. Beethoven's *Grave e Allegro* are played by the pianist from any creditable piano score, and while this is going on, the organist adds a part prepared by the arranger, Gordon Balch Nevin. Mr. Nevin suggests registration quite definitely, and he asks the organist to keep in the background so that the composition as Beethoven wrote it shall be a piano solo with an organ background. The thing is cleverly worked out; we recommend it to all who can publicly present organ-piano duets. We believe a rather modern and rich organ is essential, but the experiment is almost certain to prove a success even if no organ larger than a small residence unit is available.

Music for the Choir

A4+ — W. G. ALCOCK: "*Benedictus*" in A, 11p. e. (Oxford-Fischer, 24c). An excellent setting.

A4+ — W. G. ALCOCK: "*Magnificat and Nunc Dimittis*" in G, 14p. e. (Oxford-Fischer, 25c). A good setting.

A4+ — Edward Shippen BARNES: "*The Wilderness*," 18p. md. (Bos. Mus. Co., 20c). Here's one of those musically sort of things that has behind it the necessary element of inspiration; it not only looks like music but it is music, music that needs sympathetic interpretation and gives the organist abundant opportunity to put something into the service that will make that service richer and more beautiful. One of Mr. Barnes' best.

*AW3 — Brahms, ar. Ivor Atkins: "*We love the place where Thine honor dwells*," 16p. me. (Oxford-Fischer). From the "Requiem," the familiar number, for two sopranos and contralto, with piano accompaniment.

A4+ — Radie BRITAIN: "*Prayer*," 4p. cu. md. (Ricordi, 15c). An anthem of fine quality, with a real message in it, requiring a choir that can sing true to pitch and get through the key-changes without that uncomfortable feeling most volunteer choirs give. If you have that kind of a choir (not merely think or hope you have) by all means get this; it's real music, real church music.

*A5+ — Harry T. Burleigh: "*O Lord have mercy on me*," 4p. cu. me. (Ricordi, 15c). A Negro spiritual that will be appropriate for any service; musical, genuine, interesting.

A — Ernest DOUGLAS: "*Benedicite in Am*," 2p. e. (Douglas, 8c). A chant of unusual merit.

*A4+ — Gounod, ar. T. Ganschow: "*Sanctus*," 2p. e. (FitzSimons, 10c). From the "Service in G" for men's voices. Opens with 4-part women's chorus; a beautiful piece of music to enhance any service in which it is done with poise, reverence, and beautiful tone.

A — Hans Leo HASSLER: "*Cantate Domino*," 5p. cu. me. (E. C. Schirmer, 16c). Latin and English texts, edited by Walter Williams. Something from the pre-Bach era for those who have not yet tried it. Musical enough to interest both choir and congregation; a rather high grade of vocal ability is required before these ancient compositions can be really enjoyed by critical ears.

A — John HOLLER: "*Benedictus es Domine*" in Bf, 6p. e. (Gray, 15c). Smooth, fluent writing; a good setting.

A — Stuart B. HOPPIN: "*Light*," 7p. c. a-s. me. (Birchard, 16c). Optional parts for three trumpets can be played on the organ. Strong unison passages here and there, a tuneful duet for contrast, with piano accompaniment, a rousing climax for the recapitulation, and then a brief coda fading into pianissimo. Most choirs and congregations will like this one.

A6S — Carl JESSE: "*Shepherd Divine*," 5p. c. b. e. (published by the Composer). For children's day, calling for 2-part junior choir with 4-part chorus.

AM — David Hugh JONES: "*Build thee more stately mansions*," 4p. u. me. (Carl Fischer, 12c). A fine number for men's voices, written by a man who has proved his ability to write for voices. Range for top tenors is reasonable, with top A required only when it is sure to be well done. Serious music worth doing.

A — Stanley MARCHANT: "*Judge eternal*," 6p. e. (Novello-Gray, 15c). A musical anthem, built on a good theme, treated effectively, with some excellent unisons.

A — Stanley MARCHANT: "*Souls of the righteous*," 3p. e. (Novello-Gray, 8c). The interest in this anthem centers on the fact that it was written by the organist of St. Paul's Cathedral in official memory of the late King George.

A7+ — Edward MARGETSON: "*Lord what art thou*," 7p. cu. me. (Gray, 15c). A humming chorus against which a soprano and a tenor sing a splendid canon at half a measure's distance; here and there the chorus sings a phrase of the text while the soloists rest. A fine piece of music for advanced choirs; the Composer seems constantly mindful that he is writing music, not an exercise. And it is musical enough too.

A8 — MENDELSSOHN: "*Psalm 91*," 9p. cu. me. (Birchard, 20c). Opens with 4-part chorus of women's voices, followed by similar section for the men, and then all together. Throughout there is the contrast of predominant women's voices contrasted with passages when the men predominate. It is for fine choirs only, though easy enough so far as notes go—the difficulty in choir work is not the notes but purity of beautiful tone and truth to pitch. The average choir will do well to stick to simple things well done, instead of attempting big things, only to do them poorly. Probably the best course is to buy such things as this for rehearsal material, work on them five years, develop beauty of tone and true pitch, and then sing them in public.

*AW3 — Martini, ar. W. Williams: "*On the Mount of Olives*," 2p. cu. e. (E. C. Schirmer, 15c). Also available for 3-p. men's voices. Musical and interesting.

A4+ — Herbert W. SUMSION: "*Te Deum and Benedictus*" in G, 18p. me. (Oxford-Fischer, 36c). Real organ accompaniment used effectively in antiphonal fashion with the voices for some of the pages. The Composer is trying to get originality by various obvious means, chiefly such as ancient-mode effects, consecutive fifths here and there, etc. If your ear says these make music, buy it. Certainly it is an anthem that seems to have unusual interest.

A — Carlette C. THOMAS: "*The Search*," 3p. u. md. (Ricordi, 15c). The sequences of unexpected chords and reaching out for strange harmonies restrict this work to better choirs only, and to organists who know how to handle modern interpretations.

A2 — William Y. WEBBE: "*Jesus do roses grow so red*," 3p. e. (Gray, 12c). A melodious number for junior choirs.

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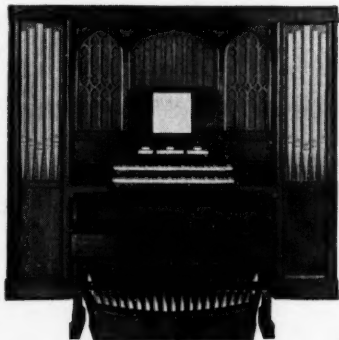
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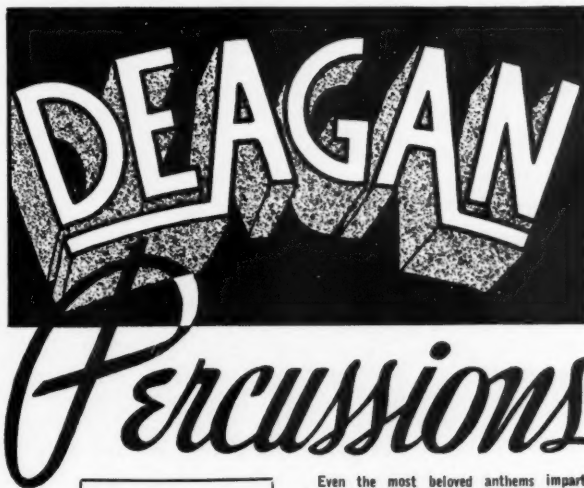
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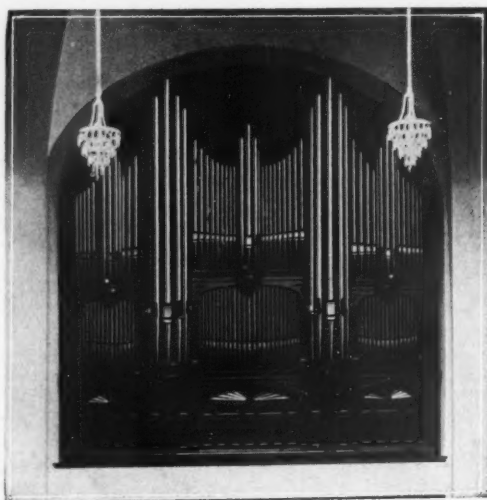
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EXPLANATION OF ALL T.A.O. ABBREVIATIONS

● MUSIC REVIEWS

Before Composer:

A—Arrangement.
A—Anthem (for church).
C—Chorus (secular).
O—Oratorio-cantata-opera form.
M—Men's voices.
W—Women's voices.
J—Junior choir.
3—Three-part, etc.
4—Four-part plus, etc.
Mixed voices and straight 4-part if not otherwise indicated.

Additional Cap-letters, next after above, refer to:

A—Ascension. N—New Year.
C—Christmas. P—Palm Sunday.
E—Easter. S—Special.
L—Lent. T—Thanksgiving.

After Title:

c.q.cq.qc.—Chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—Soprano, alto, tenor, bass, high-voice, low-voice, medium-voice solos (or duets etc. if hyphenated).

o.u.—Organ accompaniment, or un-accompanied.

e.d.m.v.—Easy, difficult, moderately, very.

3p.—3 pages, etc.

3-p.—3-part writing, etc.

Af.Bm.Cs.—A-flat, B-minor, C-sharp.

● INDEX OF ORGANS

a—Article.
b—Building photo.
c—Console photo.
d—Digest or detail of stoplist.
h—History of old organ.
m—Mechanism, pipework, or detail photo.
p—Photo of case or auditorium.
s—Stoplist.

● INDEX OF PERSONALS

a—Article. m—Marriage.
b—Biography. n—Nativity.
c—Critique. o—Obituary.
h—Honors. p—Position change.
r—Review or detail of composition.
s—Special series of programs.
t—Tour of recitalist.
*—Photograph.

● PROGRAM COLUMNS

Key-letters hyphenated next after a composer's name indicate publisher. Instrumental music is listed with composer's name first, vocal with title first. T.A.O. assumes no responsibility for spelling of unusual names.

Recitals: *Indicates recitalist gave the builder credit on the printed program; if used after the title of a composition it indicates that a "soloist" preceded that work; if used at the beginning of any line it marks the beginning of another program.

Services: *Indicates morning service; also notes a church whose minister includes his organist's name along with his own on the calendar.

**Evening service or musicale.

Obvious Abbreviations:

a—Alto solo. q—Quartet.
b—Bass solo. r—Response.
c—Chorus. s—Soprano.
d—Duet. t—Tenor.
h—Harp. u—Unaccompanied.
j—Junior choir. v—Violin.
m—Men's voices. w—Women's voices.
off—Offertoire.
o—Organ. 3p—3 pages, etc.
p—Piano. 3-p—3-part, etc.
Hyphenating denotes duets, etc.

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DR. AND MRS. WILLIAM H. BARNES
*in their home at Evanston, Ill. Dr. and Mrs. Barnes have given joint organ-
 piano recitals in many sections of the country.*

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THE AMERICAN ORGANIST

August, 1936

BACH SONGS FOR THE CHURCH

A List of Vocal Solos Suitable for the Church Service, Compiled from
the Famous Church Cantatas of Bach

Prepared by the Hon. EMERSON RICHARDS

BACH'S CHURCH SONGS are even today almost buried in oblivion. The average organist, in making up his programs, cannot use these splendid compositions because he does not know anything about them. Those of us who know the "St. Matthew" or the "B-Minor" are well acquainted with some vocal solos of exceptional beauty; thanks to the labors of the Hon. Emerson Richards we now acquaint our readers with forty or more church songs from the famous church cantatas of Bach. Says Senator Richards:

"The following list of Bach's songs, taken from the cantatas, comprises just a few of the more available and characteristic of the Cantor's compositions in this field. In this list is first given the name of the song, with its English translation; next the cantata from which it is derived; and then a brief description of the song, together with information as to text and accompaniment. We also name the publisher, thanks to the cooperation of G. Schirmer Inc., through whom the songs can be obtained in the text and accompaniment indicated."

The Author's list is herewith presented as concisely as possible, together with his comments and explanatory remarks. These points should be remembered in reading the list:

Text: German text in every case, with English also only where definitely indicated. However, almost every choir has a German member and there should be no difficulty in soliciting his or her cooperation in supplying an English translation.

Accompaniment: Bach's manner of writing the organ accompaniment is well known; we therefore do not mention organ but name only the other instruments called for.

Publishers: T.A.O.'s publishers-key is used; only three publishers are represented in the list: (xa) Augener; (jb) Breitkopf & Hartel; (sp) Peters. Our publishers-key indicates that the B. & H. publications can always be obtained through J. Fischer & Bro., New York; and Peters edition through the Clayton F. Summy Co., Chicago. The courtesy of G. Schirmer Inc. in assisting the Author and offering to fill orders has already been acknowledged. J. Fischer & Bro., publishers of much of America's finest organ literature write: "We do not have them all in stock—we doubt if anyone has—but we believe they can all be obtained here in New York and we will be glad to handle orders." In ordering any of these compositions it will be necessary to mention the publisher's name as given in the list.

The advantages of using an increasing repertoire of Bach's church compositions of all classes are many. First, money thus invested is not lost a few years hence; these works live for centuries. Second, time spent in mastering them is similarly not lost but well invested. Third, church music becomes a vital, living force in the service; these works are not padding, they deliver eloquent messages. Other advantages have to do with such details as program-making, the ecclesiastical calendar, development of the art of singing, etc. ad infinitum.

The list has been compiled, at great expenditure of time, patience, and effort, by Senator Richards; all description, comments, etc. are his.

TENOR SOLOS

"Woferne du"

"With glorious peace our land is dowered"

"Jesu nun sei gepreiset," No. 41—"Jesus come let us praise Thee." Written about 1736. Distinguished by an exceptionally beautiful instrumental introduction and a spirited accompaniment throughout. The words celebrate peace. Its style is vigorous, with a number of florid passages; violoncello; A-minor. (jb)

"Hebt euer Haupt empor"

"Undaunted stand"

"Wachet, betet," No. 70—"Watch Ye! Pray Ye!" Written in 1716; oboe, strings, fagotto; very melodious; excellent accompaniment; words and melody are those of consolation; not difficult; in G; English. (xa)

"Mein Jesus soll"

"Jesus Thou alone art mine"

"Die Elenden sollen essen," No. 75—"When distressed Thou wilt feed me." Written in 1723; oboe, strings; comparatively easy; beautiful instrumental opening and a fine melody; in G. (sp)

"Ich will leiden"

"I will abide"

"Bisher habt ihr nichts," No. 87—"You have not asked of me." Written in 1735; strings; rhythm and accompaniment are excellent; principal difficulty is the high B-flat. Schweitzer praises this song highly. In E. (jb)

"Lass O Fuerst der Cherubinen"

"Thou of angel hosts the Leader"

"Herr Gott, dich Loben alle wir," No. 120—"Let us praise the Lord." Written about 1740; with flute; this charming song has a dance-rhythm accompaniment that will prove quite intriguing and acceptable to the audience; in G. (jb)

- "Seht was die Liebe"
 "Mark well God's love"
 "Ich bin ein guter Hirt," No. 85—"I am the Good Shepherd." Written in 1735; with strings. It is a lullaby and will prove acceptable for the audience; in 9-8 rhythm; E-flat. (sp)
 "Man Halte nur"
 "Await God's pleasure"
 "Wer nur den lieben Gott laesst Walten," No. 93—"God's love will guide the burdened." Written in 1728; strings. This beautiful song is quite melodious and comparatively easy, except for its rather high range; in E-flat. (sp)
 "Komm Jesu"
 "Come Jesus"
 "Nun Komm, der Heiden Heiland," No. 61—"Come Redeemer" ("Come Savior of the Gentiles"). Written in 1714; with strings; beautiful and devotional; the melody is tenderly expressive of personal devotion; in C. (sp)
 "Verbirgt mein Hirte"
 "My Shepherd has gone"
 "Du Hirte Israel, hoere," No. 104—"O Shepherd of Israel bear us." Written in 1725; with oboes; a very fine song, beautiful accompaniment; serious and impressive; a plea for divine guidance; in B-minor. (sp)
 "Ihr Menschen"
 "You mankind"
 "Ihr Menschen, rühmet Gottes liebe," No. 167—"You mankind, praise God's love." Written in 1725; strings; a striking melody; in G. (sp)
 "Halleluja"
 "Hallelujah"
 "Wir danken dir, Gott," No. 29—"We thank Thee, God." Written in 1731; with solo violin; brilliant accompaniment. The song contains much difficult coloratura work. Chorus No. 2, "Wir danken dir," is built on the same material (but developed differently) as the "Gratia" and "Dona nobis pacem" of the "B-Minor," but the tenor aria bears no resemblance to any of the "Mass." (jb)
 "Unser Mund und Ton der Saiten"
 "With our harps and voices praise"
 "Wie schoen leuchtet der Morgenstern," No. 1—"How beautiful shines the Morning Star." Written about 1740; solo violin and strings; extremely fine song; bristles with technical difficulties; suitable only for a high voice; English and French; in F. (jb)
 "Ergiesse dich reichlich"
 "Pour forth in abundance"
 "Wo soll ich fliehen hin," No. 5—"O whither shall I flee." Written in 1735; with solo viola; melody supported by an excellent accompaniment; considerable difficult coloratura work; in B-flat. (jb)

BASS SOLOS

- "Gelobet sei Gott"
 "Now praise the Lord"
 "Freue dich, erloeste Schaar," No. 30—"Rejoice thou ransomed ones." Written in 1738; strings; a magnificent piece of writing in brilliant style; while somewhat difficult, it is well worth the effort; in G. (sp)
 "Jesus ist ein Schild"
 "Jesus for His dear ones careth"
 "Am Abend aber desselbigen Sabbats," No. 42—"On the same day the Sabbath." Written in 1731; strings, fagotto; the opening is very effective; brilliant ending; in A. (jb)
 "Ja ich kann"
 "Yes I will"
 "Selig ist der Mann," No. 57—"Blessed is the Man." Written about 1740; strings; a song of excellent quality; considerable coloratura; words of encouragement; violins illustrate the text in an unusually vivid manner. (sp)

- "Seligster Erquickungs-Tag"
 "Welcome Resurrection-Day"
 "Wachet Betet," No. 70—"Watch ye, pray ye." Written 1716-1722; trumpet, strings, fagotto; one of the best of the more serious songs; an exceptionally beautiful melody interspersed with dramatic moments. Bach improves the opportunity to write a tone-poem upon the Last Judgment. English; in C. (xa)
 "Herr so du wilt"
 "Lord if Thou wilt"
 "Herr Wie du Willst," No. 73—"Lord as Thou wilt." With strings; melody exceptionally beautiful; one of Bach's particularly fine songs. Accompaniment contains much picture-writing and the whole song is of singular beauty; death is the theme and the mention of mourning bells is answered by tolling bells in the accompaniment. English; in C-minor. (xa)
 "Schlummert ein"
 "Slumber now"
 "Ich habe genug," No. 82—"Is is enough." Strings; lullaby; perhaps one of the most popular of Bach's serious songs; text implies peaceful resignation at the approach of death; English; in E-flat. (xa)
 "Beglueckte Herde"
 "Happy are those whom Jesus leads"
 "Du Hirte Israel, hoere," No. 104—"O Shepherd of Israel bear us." With oboe and strings; a popular number; 12-8 rhythm. Its success depends somewhat on the expressive accompaniment; properly done, it will prove popular with the audience; English; in D. (xa)
 "Ich will den Kreuzstab"
 "My cross will I carry"
 "Ich will den Kreuzstab gerne tragen," No. 56—"My cross gladly will I carry." Oboe and strings; of striking beauty, with expressive and illustrative accompaniment; in G-minor. (xa)

SOPRANO SOLOS

- "Suesser Trost"
 "Comfort Sweet One"
 "Suesser Trost, mein Jesus Kommt," No. 151—"Comfort sweet one, Jesus comes." Written about 1740; flute, oboe, strings; a Christmas song of great beauty with a dreamy lullaby accompaniment; English; in G. (xa)
 "Stein der ueber"
 "Rock over all my Treasure"
 "Tritt auf die Glaubensbahn," No. 152—"The path of faith now run." Written about 1715; flute, viola; another beautiful lullaby with a truly great accompaniment; melody is striking; English; in G. (xa)
 "Erfuellet ihr himmlischen"
 "Fill me with heavenly bliss"
 "Wie schoen leuchtet der Morgenstern," No. 1—"Now beautiful shines the Morning Star." Written about 1740; oboe; a song of extraordinary interest, with a broad melody and diversified style; in B-flat. (jb)
 "Jesu, deine Gnabenblikke"
 "Jesus look upon us with compassion"
 "Lobet Gott in seinen Reichen," No. 11—"Praise God in all His splendor." Written about 1735; flutes, oboe, violin, 2nd violin, viola; no bass accompaniment; an exceptionally charming number, with considerable musical illustration in the accompaniment; in G. (jb)
 "Auch mit gedaempften"
 "With awesome voices"
 "Schwingt freudig euch empor," No. 36—"Rise and rejoice." Written about 1730; solo violin; vigorous song of large proportions; in G. (jb)
 "Wie lieblich klingt"
 "How sweetly rings"
 "Ich freue mich in dir," No. 133—"I rejoice in Thee." Writ-

ten in 1735-1737; violins, viola; a beautiful melody; bell and echo effects; will prove quite popular; exceptionally fine accompaniment; English; in B-minor. (xa)

"Lass uns, O hoechster Gott"

"Bless us, Almighty God"

"Jesu, nun sei gepreiset," No. 41—"Jesus let us praise Thee." Written possibly around 1736; oboes; simpler and easier than some of the others, this song has a beauty all its own and stands near the head of the list; English; in G. (xa)

"Sei Lob"

"Praise ye"

"Jauchzet Gott in allen Landen," No. 51—"Praise God in every land." Written in 1731; solo violin and strings; melody supported by a beautiful accompaniment. The "Allelujah" of this cantata is often sung by the more advanced soloists. English and French; in C. (jb)

"Mein Jesus will"

"As my Jesus wills"

"Alles nur nach Gottes willen," No. 72—"All things are as God wills them." Written before 1726; oboe, strings; requires coloratura voice; dance rhythm strongly marked in the prelude; in C. (sp)

"Hoert, ihr Voelker"

"Hear ye people"

"Die Himmel Erzaehlen die Ehre Gottes," No. 76—"The heavens proclaim God's glory." Written in 1723; solo violin; a vigorous song in which the rhythm is prominent; in G. (jb)

The following three songs deserve special notice because of their distinguished melodies.

"Genuessamkeit ist ein Schatz"

"Contentment is a treasure"

"Nimm, was dein ist, und gehe hin," No. 144—"Take what is thine and go thy way." Written about 1724; with oboe; a charming song that will prove popular with the average audience; in D. (jb)

"Jesus soll mein"

"Jesus had me"

"Gott, wie dein Name," No. 171—"Lord as is Thy name." Written in 1730; solo violin; the fine accompaniment and melody make this very effective; in D. (jb)

"Mein Seelenschatz"

"My highest prize"

"Gleich wie der Regen," No. 18—"Like as the showers fall." Written about 1714; flutes, violas; the accompaniment is quite programmatic and charming, sustaining a lively melody; English; in E-flat. (xa)

"Meinem Hirten"

"My Shepherd"

"Ich hab' in Gottes Herz und Sin," No. 92—"My heart and mind I give." Written about 1740; oboe, strings; a song with decided dance rhythm, handled in a manner that only Bach could achieve; in D. (jb)

"Heil und Segen"

"Joy and Blessing"

"Gott, man lobt dich in der Stille," No. 120—"God, man praises Thee in the stillness." Written in 1730; solo violin, strings; in dance medium and requires considerable instrumental resources; words are suitable for any state occasion; music comes from the sixth Sonata in G. (sp)

"Hilf, Gott"

"Help O Lord"

"Hoechst erwuensches Freudenfest," No. 194—"Long expected festal day." Written in 1723; solo violins, viola; in gavotte form, with a graceful swinging melody; numerous key-changes and coloratura work; in E-flat. (jb)

CONTRALTO SOLOS

"Ach bleibe"

"Ah, leave me not"

"Lobet Gott in seinen Reichen," No. 11—"Praise God in all His splendor." Written in 1735; strings; this melody is

well known, since it was used for the "Agnus Dei" of the "B-Minor"; with its beautiful accompaniment, it can be used most effectively. (jb)

"Meine Selle"

"Arise my soul"

"Lobe den Herrn, meine Seele," No. 69—"Praise the Lord, O my spirit." Written probably in 1724; oboe, violin, fagotto; with the exception of two coloratura passages, it is much easier than most of the songs; in 9-8 rhythm; characteristically lovely melody; in G. (jb)

"Du Machst O Tod"

"No more O death"

"Ach, Leiben Christen, seid Getrost," No. 114—"Be of good cheer, all faithful Christians." Written about 1740; violin, viola, oboe; an excellent example of musical impression of faith and joyful redemption; in B-flat. (jb)

"Hochgelobter Gottessohn"

"Dearly loved Son of God"

"Bleib bei uns," No. 6—"Abide with us." Written in 1736; oboe, English horn; one of the most beautiful songs for contralto; in E-flat. (jb)

"Menchen, glaubt"

"Christians faithful"

"Christ unser Herr zum Jordan kam," No. 7—"Christ to Jordan came." Written about 1740; strings, oboe; another song with fine accompaniment; of pathetic character, with descending grief motif; in E-minor. (sp)

"Jesus ist ein guter Hirt"

"Jesus is my Shepherd true"

"Ich bin ein guter Hirt," No. 85—"I am the true Shepherd." Written in 1735; oboes; much coloratura work; should have an orchestral accompaniment; needs a voice of considerable technical ability; in G-minor. (jb)

"Komm, du suesse Todesstunde"

"Come sweet hour of death"

"Komm, du suesse Todesstunde," No. 161—"Come sweet hour of death." Written in 1715; with a very tender accompaniment of flutes, organ Sesquialtera (bells), and organ or piano; an appealing melody; one of Bach's most beautiful creations. (sp)

Organ Treatment Between Hymn-Stanzas

• Years ago the practise of the organist was to improvise frequently between the stanzas of a congregational hymn. When that practise died out, the custom was to transfer the hands from the Great up to the Swell, with Great-to-Pedal off, and hold the chord for a moment or two after the voices stopped singing. This latter method is still in use here and there.

But the method that seems to serve best today and is in use in many of our finest churches is to have the organ do a fairly quick fade-out as the voices die, maintain a few moments of silence long enough to bring the next stanza back again on a rhythmic pulse, and thus carry on.

A Chicago Mus.Bac. visited two of New York's most famous Episcopal churches with a T.A.O. staff member and both agreed that the hymns thus treated by Dr. David McK. Williams in St. Bartholomew's Church and by Mr. Norman Coke-Jephcott in the Cathedral of St. John the Divine were most effective.

The Registration Bureau

• The Bureau depends entirely upon the cooperation of T.A.O. readers for any information it is able to pass along to those registered with it. Generally an organist registers and then forgets to especially notify the Bureau when a new position has been secured or the registrant has moved. These things cannot be checked with our subscription lists; in the future names will be dropped at the expiration of the year unless otherwise ordered.

WELTE PHOTOTONE DESCRIPTION

A German Electrotone Manufactured by an Organ-Builder and Displayed
in Berlin for the First Time in June 1936

By T. SCOTT BUHRMAN

Electrotones Described: No. 6

EDWIN WELTE of Freiburg, Germany, is the inventor of the sixth electrotone to be described in these pages. Early in June of the present year Mr. Welte wrote that his "Phototone is now being installed in Berlin," in the concert hall of the Philharmonic, we believe. From 1907 to 1914 Mr. Welte was president and general manager of M. Welte & Sons, New York.

It may be tedious but we deem it advisable to briefly repeat a few facts. The organ is an instrument of music producing great variety of tones from wind-blown pipes; it has been so known among the cultured peoples of all nations for something like five hundred years, and even longer. Any music instrument producing tones that sound like organ-tones but do not come from wind-blown pipes is, obviously, an imitation-organ or anything its inventor wants to call it; but it is no more an organ of any kind than a rhinestone is a diamond of any kind. Therefore in quoting herewith Mr. Welte's remarks and those of the eminent Dr. Fischer we use words correctly.

Because of difficulties of translation, the description furnished by Dr. Fischer is presented in its obvious meaning and to explain in detail to T.A.O. readers how the Welte Phototone produces music; our facts are furnished by the kindness of Mr. Welte and Dr. Fischer, but the statements are our own unless otherwise indicated.

Readers who have followed the former descriptions in this electrotone series will be familiar with the general principles. We reproduce a simplified drawing of the tone-producing parts of the Welte Phototone. S is a tone-disk upon which are drawn, or printed in circles, a series of a dozen or more

outlines which represent tone-qualities; only one such circle is shown in the simplified drawing. M is a motor that revolves the tone-disk. L is the lamp which passes light through the lens O, across the proper tone-ring and into the photo-electric cell F. This combination of light, varied by the tone-ring, acting upon the photo-electric cell produces, in ways and by means known to radio technicians, vibrations that begin as light but can be and are translated into sound. These sound-vibrations are passed through loud-speakers and become tone.



Fig. 2

In Fig. 2 is shown the oscillations produced by the tone of a clarinet, in so far as the art and science of the electrician have enabled man to record visibly such audible vibrations. Astronomers have been able to weigh the sun, moon, and stars; but nobody in his right mind would expect those calculations to be perfect and complete; if the weight of the sun, as calculated by exhaustive scientific studies, proved to be within some thousands of tons of the true weight, the scientist would still have scored a marvellous feat. So in attempting to picture to the eye what the ear hears, these tone-graphs may be relied upon to represent a remarkably close picture; but to accept them as 100% accurate and complete would be foolish.

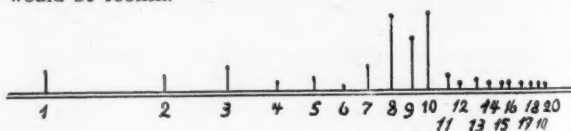


Fig. 3

Fig. 3 shows the scientists' conception of the tone of the clarinet dissected into its harmonic elements; if we are to accept Mr. Welte's diagram as faithful to fact, we see that the harmonics present in a clarinet carry up to the 19th upper-partial, or the 20th partial-tone. How ridiculous would the tonal result then be if we were content to stop at the 5th upper-partial. Of course the Welte Phototone does not manufacture its tone on a synthetic basis but uses tone-graphs, and these tone-graphs are manufactured not by scientific guesswork but by copying, as closely as scientists can today, the tone of an orchestral clarinet. In this way any quality of tone is captured, or new tone-qualities invented for the Welte Phototone.

Fig. 4 from Mr. Welte's booklet shows eighteen tone-rings, captured or invented by Mr. Welte to artificially produce different qualities of tone. The Welte Phototone uses two such disks, made of glass.

Plate 1 shows two such tone-disks, mounted in the instrument. "While in organs," says the translator, "every single part used differs radically from every other," the Welte Phototone "is built up of parts entirely alike." W is the shaft upon which the tone-disks are mounted and revolved.

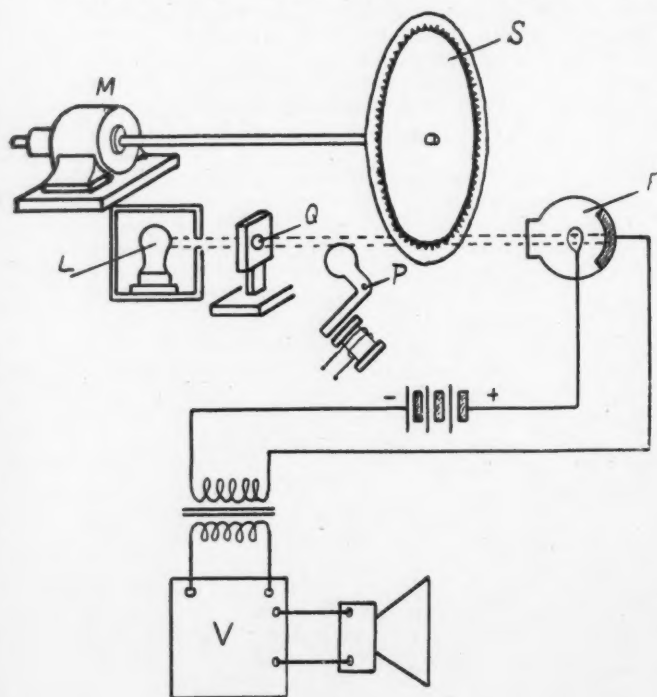




Fig. 4

K shows, in four sections, the housing of the lamps, lenses, and stop-control mechanism. F shows the frame that houses the photo-electric cells—a detail of the mechanism not very clear from the diagrams and description available.

These two disks "contain all the C's of 8' pitch. Twelve such equal units, driven at various speeds by a common motor, produce all the tones" for the manual compass which the translator says is 60 notes, though we suspect he means 61, as the Welte Phototone console is said to be a standard organ console as made in Germany today. Twelve such units together would imitate an organ of eight registers; twenty-four units would imitate an organ with sixteen registers, and thirty-six would imitate twenty-four registers.

The stop-controls in the console evidently put on or off the tone-lamps for the complete compass of 60 or 61 notes. It is also possible to play each tone in two different volumes or powers. In addition there is a crescendo-pedal, as seen in the plate of the console, and to its left the well-known German roller-crescendo, which no doubt in this instrument corresponds to our register-crescendo and brings on the stops of the Welte Phototone in crescendo order.

Mr. Welte secures his tone-rings by recording actual tones just as is done in recording music on films for motion-pictures. Obviously, as the reader will agree, he has added to these certain designs, of his own, as would be evident in the outer tone-rings shown in Fig. 4.

This description covers the general principles of the Welte Phototone; to give details sufficient for a scientist to reconstruct the instrument is not the purpose of this article—no doubt these missing details were learned by Mr. Welte only

after prolonged and innumerable experiments.

The tones are intended to imitate whatever is required for a small organ. To quote Mr. Welte, "Each tone has been electrically recorded from the tone of the original pipe. The tone oscillations of each individual tone contains therefore the harmonics in the same proportion of strength as the original tone of the respective pipe"—of course, we must always bear in mind, only in so far as the scientist has been able to translate and record audible vibrations in visible form.

"The harmonics never contain equally-tempered fifths and thirds, nor do the mixed voices contain such." All tones are built up, as already stated, by true and natural partials. Mr. Welte further states that the speech can be either hard or natural; of course he has chosen to make the speech not harsh but natural, as from the organ pipe. He can control the speech of the lowest bass pipes, and calls it more prompt than is customary in some varieties of bass pipes.

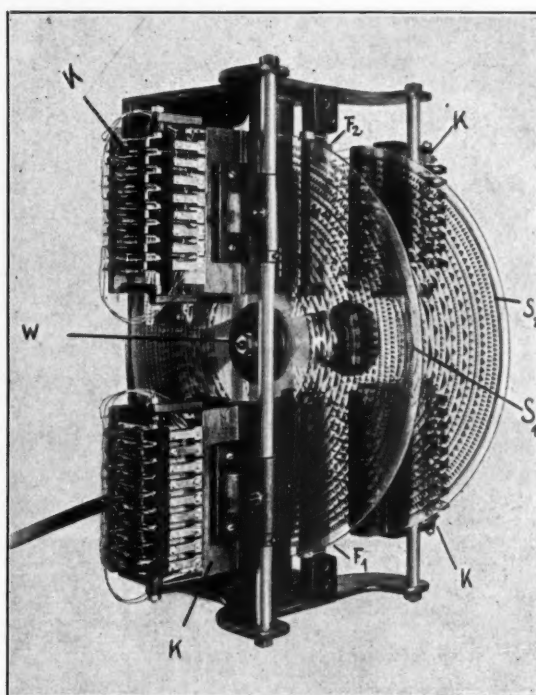


Plate 1

The quality of tone "depends mostly upon the quality and size of the amplifier and loud-speaker. I have to use at least a 70-watt amplifier for the smallest Phototone with eight stops. If the amplifier and loud-speaker are large enough and well adjusted, the change in tone-character from pianissimo to the strongest fortissimo is hardly noticeable."

Production has been standardized. The smallest tone-producing unit consists of the materials shown in our Plate 1, taken from the Welte Phototone, model 1. Model 2 consists of two such tone-producing sections, and model 3 has three. These tone-producing sections "are all completely alike and each represents six manual and two pedal stops." Mr. Welte further states: "Should the owner of a Welte Phototone wish the specifications changed, he can order one or more sets of twelve disks with other registers to replace the old ones."

After discussing other associated subjects Mr. Welte says: "We must not forget that the tone-ideal of the Silbermann period is today again the most recognized one all over the world. This leaves, after a development of organ-building of over two hundred years, only the technical progress. I feel

WELTE PHOTOTONE: MODEL 1

PEDAL		Salicet	
16	Sub-Bass	2 2/3	Sesquialtera
8	Diapason	SWELL	8
	Bourdon		
4	Flute	4	Rohrfloete
GREAT	Diapason		
	Flute	2 2/3	Sesquialtera
4	Viola		
	Rohrfloete		

Couplers 3: G-P. S-P. G-S.

Combinations: Tutti, Forte, Mezzoforte, Piano, and "free combinations."

Crescendos 2: "Swell," Register.

"Full power buttons to increase at any time the normal power of the Phototone to full utilization of the amplifier."

Measurements of the tone-producing sections of the Phototone, without the console: 13' 4" wide, 2' 3" deep, 5' 7" high.



The Welte Phototone Console

that the organ-builder ought to keep in close touch with the electro-scientist, to find which of his achievements could be used for the final development of organ tone on new lines. This can very well be done without disregarding the wonderful characters of the perfect organ registers. A friendly well-intended critic is a necessity and will always further a sound development."

The remarks about the Silbermann need clarification. Probably nowhere in the world today is the Silbermann organ considered the ideal organ. What we should say is that the Silbermann type of Diapason chorus or ensemble, and Silbermann mixtures, have thus far not been improved upon; and therefore those features of the Silbermann organ not only merit revival but are receiving it. Only in the matter of Diapason ensemble is the Silbermann superior. Our modern American organs, and no doubt also modern English, are tremendous improvements over anything and everything ever before done in organ-building. Mr. Welte himself will certainly welcome this clarification of a remark that might other-

wise be badly misunderstood, for certainly no one ever connected with the Welte organ, either in Germany or America would for a moment consider it tonally inferior, as representing no progress in tonal art since Silbermann. Similarly with all other organs. All made progress in every tonal family, excepting in that one branch—the Diapason ensemble. In that one tone-family, which we must remember is only one-fourth of the modern organ, Silbermann organs reigned supreme.

The Welte Phototone is built on good theories and sound musical understanding. There is nothing particularly synthetic about it. As the measurements show, it is not particularly small, so that it has no advantage over the small unified organ in that detail; probably in portability it would have a slight advantage. Cost? No figures are available. We appreciate Mr. Welte's courtesy in furnishing the explanation and illustrations of his new Welte Phototone.

THREE CHURCH COMPOSITIONS

Problems of Registration and Style in Three Examples Recommended
For the Average Practical Organist

By STANLEY E. SAXTON

Registrational Examples: Article 4

FOR THE July installment of this series I gave suggestions as to the registration and preparation of numbers which would be suitable for a concert or for the development of a smooth technic. This time we swing to the opposite side and treat of three pieces which are especially suitable for the service.

The three pieces represent the three styles usually encountered in one's service—the prelude, the offertory and the postlude. But in this matter of definitely classifying church music for a certain niche in the service, we would like to say that we feel it to have been overdone by many organists. It is doubtless true that in many cases the type of piece selected as a prelude should be somewhat contemplative and devo-

tional. However the selection of such a piece for a festal occasion would be definitely contrary to the spirit of the occasion. The real purpose of organ music in the service is to augment not only the unity and smoothness of the order of events, but also to emphasize the spirit which this particular service is trying to instill in the congregation. The first note of the prelude should forewarn the listeners, at least in the mood it portrays, of what is going to occur later in the service.

The minister has prepared a sermon and has chosen Scriptural readings for some definite reason. He either wishes to arouse religious exuberance or enthusiasm or he wishes to instill in the congregation a feeling of peace and quiet and

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divine presence. In the latter case, the contemplative and soft style of prelude would be most appropriate, but in the former it would be definitely out of place. It is up to the organist to find out from the minister what his message is to be, in each particular service, and then choose his music accordingly.

I have found in very many services that the short preludes and fugues of Bach, for instance, give a majestic and noble opening motif to the service. In like manner, the organist should try to carry through into his interludes, the offertory and the postlude the same general idea. By this I do not mean to suggest that he should play an offertory which is double forte, because at this point in the service it is nearly always advantageous to have the type of piece which is of a more melodious nature. It is the one chance in the service for the organist to really play a solo number which will be listened to carefully by the congregation.

I think the possibilities of the offertory are often underestimated by the average organist. A perusal of the offertories written by some of the famous composers such as Guil-mant, Merkel and the French school generally will reveal that they contain much variety of expressive means and offer the organist a fine opportunity for solo playing. The soft sort of improvisatory offertory which we often hear in our churches is to cover up the noise going on. Music should never be an accompaniment to noise. In the case of the offertory, it is sometimes almost necessary to use registration which is fairly loud and dominant, to overcome any of the noises consistent with collecting the offering.

And now to the postlude. How many times, Sunday after Sunday, does an organist pick an ordinary 4-4 march post-lude and play it full organ as the people retire! Of course, if we are playing for a festal occasion this type of music is quite appropriate and appeals to the average listener in the audience as a fitting ending to the service.

But, let us, on the other hand, imagine that we have just finished a communion service or an evening service which has been devoted to the themes of consolation or hope or love; it seems to me very incongruous to suddenly burst out full-organ with a march at the end. The postlude to such a service should consist of a piece similar to one of the Bach choralpreludes or any piece which is of intermediate volume—perhaps with strong, steady chord progressions. I do not think that the melody type of piece would be satisfactory, even if one did desire a soft postlude.

To sum up these observations, we might say that the wide-awake organist will try to fit the music to the particular service he is playing, not assuming that all services should have the same kind of music. If he is playing an evening service, soft music with some contrast in the prelude—perhaps an arrangement of a familiar hymn for the postlude—and a short melodic type of piece with much tonal variety (such as Distant Chimes by Snow) for the offertory.

If he is playing a morning service at a time such as Thanksgiving, he might choose a program as follows:

Prelude: Thanks Be to God, from "Elijah," Mendelssohn

Offertory: Autumn, Noble

Postlude: Thanksgiving, Demarest

For an Easter service, why not use the Christus Resurrexit by Ravanello for a prelude; offertory, Easter With the Pennsylvania Moravians by Harvey Gaul; and for the postlude, Alleluia by Faulkes?

The three pieces we have chosen for discussion in this article would be typical of the possibilities for a morning service of devotional character, or for an evening service.

I have adapted the registration of these numbers to a small two-manual Moller organ in my studio in Skidmore College.

The specifications of this instrument include the following:

Pedal: Bourdon, 8' Stopped 'Diapason', 8' Rohrflöte.

Great: Diapason, Rohrflöte, 4' Octave, 4' Flute, Cornopean, Tremulant.

Swell: 16' Bourdon, Stopped 'Diapason', Salicional, Aeoline, 4' Harmonic Flute, 2' Piccolo.

Couplers: G-P-8-4. S-P. G-G-4. S-G-16-8-4. S-S-16-4.

Crescendos 2: 1. Controlling shades for entire organ; 2. Register crescendo, at four stages.

PHILIP G. KRECKEL'S

Schoenster Herr Jesu

Published in 1932 by J. Fischer & Bro., No. 7 in the set of twenty-five original compositions in Musica Divina, Book 1, \$1.25. The numbers in this book, as the name indicates, are especially designed for the service and are based for the most part on Gregorian chants. They are all extremely well written and are in a very churchly style; the volume will prove invaluable to organists not only in Catholic churches but also to the organist in any of our Protestant churches. Preparatory registration:

Swell: Aeoline, Salicional, Swell to Swell 4'.

Great: Diapason; 4' Octave.

Pedal: Bourdon; Swell 8'.

Page 1, measure 3, both hands on the Swell.

1-6-1. (Meaning page 1, measure 6, beat 1.) Add Swell Stopped 'Diapason'.

1-10-1. Aeoline and Salicional off.

1-13-4. Release low C in l.h., play other three parts with r.h.

1-14-4. Omit low F in l.h., add Salicional and Aeoline exactly on beat 1, with l.h.

1-18. Both hands on Great; add 8' Great to Pedal.

1-21-4. Release A in l.h., turn page.

2-1-1. Add 16' Swell to Great (or a 16' Bourdon on Great, if available).

2-7-1. Omit D and preceding E in l.h., add Swell 4' Flute.

2-11-1. Omit l.h. E natural, cancel 16' Swell to Great (or Bourdon 16') exactly on beat 1, cancel Swell 4' coupler.

2-13-3. Play all manual parts with l.h., cancel Aeoline and Salicional.

2-15. Play r.h. on Swell (Flutes 8' and 4' already set); set Great with Cornopean alone, with Tremulant if desired; G-P off.

2-16. L.h. on Great.

2-20. In this measure and each measure from here on to the Lento, there is an overlap of parts in the r.h. Consider the eighth-note as the beat-unit and release the lower part one beat-unit before it is repeated in the upper part.

3-21-1. Lento. Set Swell Aeoline alone with 4' coupler; the crescendos, accents, and expressional effects in this piece have been carefully indicated by the Composer and should be followed.

H. SANDIFORD TURNER

Now That Daylight Fills the Sky

Published in 1914 by J. Fischer & Bro., one of six compositions under one cover, \$1.50. If the number were used in the evening, the composer has indicated an optional title which would be more appropriate, *Choeur Angelique*. These six compositions were arranged to furnish complete music for the morning and evening services of one Sunday; they include two preludes, two offertories, and two postludes. They are all fairly easy and the postlude entitled Thanksgiving is especially effective as a closing piece. Preparatory registration:

Swell: Aeoline, 4' S-S.

Great: Rohrflöte.

Pedal: Bourdon, 8' Rohrflöte.

Tremulant at the discretion of the organist throughout.

1-1. Open on Swell.

1-4. L.h. on Great as indicated.

1-16. Observe repeat; add Swell Salicional, Great 4' Flute.

1-17-1. Play all parts with r.h. on Great, add Great Diapason, open Swell shutters.

1-17-3. Add Swell Stopped 'Diapason' and 4' Flute; close shutters.

1-18. Play l.h. on Swell.

1-19. Play top notes only with r.h. to aid execution of turn; all other parts taken by l.h. Swell shutters open on beat 3, closed at end of measure.

1-20-1. Entire chord with r.h.; l.h. part on Swell.

1-21. Both hands on Swell; start to open shutters.

1-22-1. Shutters fully opened.

1-23. Start closing shutters.

1-24-1. L.h. on Great.

1-24-3. Swell shutters fully closed.

1-24-4. Tie F-natural in l.h. over to F in following chord.

1-25-1. Play chord on Great.

1-25 to 2-7. Same as measures 17 to 24, page 1.

2-7-4. Release r.h., 4' Swell coupler off, add 2' Piccolo.

2-8-1. R.h. on Swell.

2-8-3. L.h. on Swell, open shutters.

2-9. Be sure to observe staccato in Pedal.

2-12. All parts with l.h.; Great Diapason off (4' coupler on ad lib. if flutes are very soft).

2-13-3. L.h. plays bass part, start to close Swell shutters, closed on measure 15, slight ritard.

2-16-1. Swell Salicional, Aeoline, and 4' Flute off (leaving Stopped 'Diapason' and 2' Piccolo); r.h. on Swell, l.h. on Great (flutes 8' and 4').

Throughout the next twenty measures play the r.h. staccato like little bells or harp; use Harp if available.

3-8. It is permissible to play the G-sharp an octave higher.

3-13. Both hands on Great (4' coupler off, if added at 2-13).

3-15. All parts with l.h., set Swell Salicional alone.

3-16-1. Play run from E up on Swell with r.h.

3-17. Both hands on Swell, open shutters.

3-18. Shutters fully opened.

3-20-1. Close shutters suddenly for echo effect.

3-21-3. 4' Great Flute off.

3-22-1. Play chord on Great.

3-22-3. Set Swell Aeoline alone.

3-23. Play last chord on Swell.

JOHN E. WEST *Postlude in B-flat*

Published in 1936 by J. Fischer & Bro., from *An Organ Miscellany*, Book 2, compiled by Ernest Douglas, \$1.25. The two volumes in this organ miscellany should be in the library of every conscientious church organist. They contain pieces which can be easily prepared and are effective for the service, as well as some more pretentious things which could be used for recitals if desired. Incidentally, these two books are also excellent for teaching purposes, as the material is graded so that as the student progresses he automatically obtains the correct grade of material for study. Preparatory registration:

Swell: Stopped 'Diapason', 4' Flute, 2' Piccolo.

Great: Diapason, Flute, 4' Octave, 4' Flute.

Pedal: Full to Swell and Great.

Do not play this number too fast, it should be majestic rather than like a march; open on the Great.

1-1. Be sure to attack each chord.

1-3. Legato.

1-8-3. Phrase on half after beat 3.

1-16-3. L.h. all notes, G-P. off.

1-17-3. Both hands on Swell.

1-19. Add Great Cornopean.

2-1. Both hands on Great.

2-3-1. Cancel Cornopean after first chord; continue on Great.

2-5-3. Both hands on Swell.

2-6. Add Great Cornopean.

2-9. Both hands on Great; G-P with toe-stud.

2-11-1. Cornopean off after first chord, play all notes after first chord with l.h.

2-12-1. Add S-G 8' and 16' and G-G 4' couplers exactly on second eighth-note.

2-12-3. Use both hands.

2-14. Omit l.h. part, ritard and accent each chord, adding Salicional to Swell and S-S 4' coupler, on successive beats.

2-15. Continue on Great, a-tempo.

3-3. Play on Swell.

3-5. On Great.

3-12. Gradually slow down through 12, 13, and 14.

3-14-3. Release l.h. to add Great Cornopean on 15-1.

3-15-1. Great Cornopean on.

3-17-2. Crescendo fully on for last three chords.

Registration on the organ, whether small or large, involves not only the selection of tone qualities which will combine and contrast, but it also includes an understanding of how to make any given quality more or less brilliant. By brilliance we do not mean loudness. A tone may be sparkling in its sharpness and very clear-cut, but very soft. On the other hand, a tone may be double-forte in volume and have a heavy, deep-toned effect.

The control of the relative brightness or somberness of a tone is effected on the organ by appreciation and knowledge of how to combine what are known as foundation and mutation stops.

On every stop the organist will find engraved the name of the register which that tab or knob controls. It may be a Diapason, it may be a flute, it may be a string or it may be a reed. These four families cover in a general way the categories of tone available for the organist's use, and the wise organist will combine and contrast these qualities to gain pleasing effects.

In addition to the name on the stop there is a number. The numbers most generally found are 16', 8', 4', 2 2/3' and 2'. On very large instruments, we sometimes have a 32', 10 2/3', 5 1/3', 1 1/3', 1 1/7' or a 1'. The purpose of these designations is to indicate the relative pitch of the various sets of pipes controlled by the stops. For instance, the pitch which corresponds with the piano would be gained on the manuals of an organ by drawing a stop designated by 8'. If the organist should depress the middle-C key after he had drawn an 8' stop, the resulting tone would vibrate at exactly the same number of vibrations (256) as the tone produced by depressing the middle-C of the piano.

Therefore all 8' stops on the manuals are classified under the general term foundation pitch; they furnish generally the foundation of all artistic registration. The beginner must be sure to realize that it is primarily important to furnish in his registration a preponderance of 8' tone—unless, of course, a bizarre or peculiar effect is desired. Otherwise, if his preponderance of tone, let us say, were 4' instead of 8', he would in reality be reproducing the music an octave higher, which is certainly not what the composer intended. If Bach had wanted the first note of the Toccata and Fugue in D-minor to have been written on the third A above middle-C, he would doubtless have written it there. But Bach did not do this. He wrote the first note of this piece on the second A above middle-C, and that was the pitch he intended to have the piece start on. In order to reproduce Bach's intentions, the organist must be sure that the preponderance of tone is of 8' pitch rather than of some other pitch.

We have already stated that the stops designated as 8' produce foundation pitch on the manuals. The reason the designation 8' is used to describe them is that the lowest pipe in any foundation set of open pipes is approximately 8' long. As the pipes ascend the scale, they become progressively shorter. Anyone who has studied the laws of physics knows that if an 8' pipe produces a given tone, a 4' pipe which is half as long will produce a tone exactly one octave higher. Therefore, if an 8' pipe sounds low-C on the keyboard, a 4' pipe will

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sound the second C, one octave higher. And as we go up the scale we would find that a pipe 2' long would sound middle-C; a pipe 1' long, the C above middle-C; a pipe 6" long, the C above that; and the top note on the organ would be produced by an open pipe approximately 3" in length.

Now, referring back to the pitches commonly found on the organ, we discover that we have 4' stops. This merely means that the lowest pipe in that set is 4' long instead of 8'. Therefore, the effect of the entire set is to produce a sound one octave higher than the 8' stop. In like manner, a 2' stop pro-

With these facts in mind, we may now set down a few simple rules which will guide the organist in producing the kind of brilliance he wants for any given type of registration.

1. There must always be enough foundation tone to indicate the general volume desired and produce the background tone quality.

2. More brilliance can be obtained by adding to this foundation 4', 2 2/3', and 2' stops in this order, of the same general tone quality.



SKIDMORE COLLEGE PRACTISE STUDIO

The Moller organ upon which the registration suggestions of the present article are based for all three compositions

duces a sound one octave higher than a 4' stop. Inversely, a 16' stop produces a sound one octave lower than an 8'. The 2 2/3' produces a sound about half-way between the 4' and the 2'; or, in the case of our comparisons, the G one octave and a half above the C of an 8' stop.

All stops which do not sound foundation pitch are called mutation stops—coming from the Latin "mutar," meaning to change—simply, the scale-pitch has been changed.

The question which arises now is, why do organs contain both foundation and mutation stops? Why could we not have nothing but 8' stops and keep adding them for more volume as the occasion required? I stated somewhat earlier in this article that brilliance of tone had nothing to do with volume and the purpose of mutation stops was to increase or decrease the tone produced.

All musical tones are made up of a fundamental vibration which corresponds to the foundation stop on the organ. But, in the clarinet, the violin, and other instruments, the character and quality of the tone is changed by the addition of certain harmonics which sound at the same time as the fundamental tone. These are caused in the violin by the sounding-board and by a natural division which occurs in the strings as they vibrate, producing overtones. These overtones can be easily divided up into their elements and we find that the most prominent overtones are the octave above the fundamental (corresponding to a 4' stop), the octave and a half above the fundamental (corresponding to a 2 2/3' stop); two octaves above the fundamental (corresponding to a 2' stop) and higher harmonics (corresponding to mixtures on the organ). In some instruments, there is a sub-harmonic which lends broadness and depth (corresponding to a 16' manual stop).

3. More depth of tone can be obtained by adding a 16' stop to the foundation.

4. It is important to remember that the mutation stops added should be of the same general tone-quality as the foundation stops. Otherwise the effect of these mutation stops will be to change not only the brilliance but also the quality of tone. To give a specific illustration, if you should have on your organ an 8' Flute and wanted to gain more brilliance, it would be advisable to add a 4' Flute or a 2 2/3' Nasard, or a 2' Piccolo. If you should add a 4' Violina, you would then have a quality which would be a cross between a flute and a string. We might state here that, if you want to build up synthetic reed substitutes such as Clarinet, Oboe or English Horn, you should start (for the more nasal types of reed tone) with a foundation string and add overtones such as the 2 2/3' and 1 1/3', since those are the particular overtones characteristic of reed instruments. For a soft, smooth clarinet effect, start with a clear flute-tone as foundation and add the 2 2/3' and 1 1/3'. A bell-like effect is produced by adding to a rather soft 8' flute-tone 4' and 2' stops which are louder. The characteristic of bell-tone is that its harmonics are stronger than its fundamentals.

Pick out on your organ the 8' foundation stops and classify them into the four fundamental tone qualities. Then decide which are the mutation stops and into which category they belong. After you have determined this, you will find that it is very much easier for you to build up satisfactory registration—not only to get variety and contrast in your use of qualities themselves, but also to gain more delicate and satisfactory combinations of foundation and mutation stops for the exact degree of brilliance you desire.

(To be continued)

40 YEARS OF CHILDREN'S CHOIRS

Summary of the Final Steps in Establishing the Flemington Children's Choir School Through Forty Years of Persistence

By ELIZABETH VAN FLEET VOSELLER

Children's Choirs: Article 16

DURING the summer of 1925 the death of Mr. William Johnson found the Choirs in possession of a small legacy—the first to be received. It was most gratifying, for we had talked of such an event, hoping one day some citizen might be moved to help us. Mr. Johnson had become intrigued with the children's singing in the Episcopal Church. After discovering the Studio where the children practised he was often to be found out under the window, listening. We knew he liked the Choirs; but such a benefit as a legacy had never occurred to us. It was not large—the residue of his estate which, when settled, proved to be \$2600.—but it was a beginning, and with some other money we had in bank, we were able to bring the amount up to a little over three thousand dollars for a start toward a foundation.

With the possession of a little property, it became necessary for us to incorporate; Senator Large drew up the necessary papers for our incorporation into a Choir School under the laws of New Jersey, and with a board of trustees, we began to feel ourselves important. Judge Large was elected president of the trustees and set about immediately to write the by-laws. At the start, Miss Hopewell and I stressed the idea of no interference: we had proved we knew our job and we let them know we were going to count on them for help as we might need it.

When we began operations in 1919, we discovered it would be necessary to have help. We chose a young alumnus, Mrs. William Saunders. She was musical, bright, had a nice voice and a pleasing personality. Glimpsing the possibility of a future need for teachers, I immediately began to train this young woman in the principles of good pedagogy, and started her on practise-teaching with the little probationers, while I observed her lessons. With a natural flair for teaching, my pupil proved herself apt, and it was soon possible to advance her to an older group of choristers.

Our next addition was an older woman, Mrs. Annie Kuhl. Too much cannot be said of these sincere musicians. When more accompanists were needed we were able to bring in some young girls, Sara Alvater and Beth Boyd, 1921, who made themselves useful from the start. When the piano classes were organized, these girls took over the work with great enthusiasm, bringing it to a great success, which carries on to the present time.

With eight different groups of classes, beside five weekly full-rehearsals, a staff of well-trained teachers becomes a necessity; and with such a staff, all trained in the School as choristers in their youth, we feel we have a faculty deep-rooted in the traditions and ideals created through the years.

In the early twenties, the Choir School and its alumni were engaged to sing at the Christmas concert of the Young People's Symphony Concerts in Carnegie Hall, under Dr. Walter Damrosch. With the joy of finally finding an outlet for public demonstration, and the hope of interesting many who might be moved to help us, it was close to tragedy to have our hopes dashed to pieces when it was found impossible to meet the railroad expense to carry our two hundred choristers to New York. It was impossible to get the help of our business men, who declared if the expenses couldn't be met by the Society, we cheapened ourselves by helping them out. Gracious! We couldn't argue; but the disappointment was greater than they ever dreamed. Such an event should never have a recurrence!

A few years later we organized a concert choir in the Choir School. This choir was made up of boys and girls from twelve to fifteen years old, picked voices of the School. Its organization caused great excitement among all the choristers. Never before was witnessed such effort on the part of everyone. We wanted vestments, but not the church ones. Those worn in service were only for church service; we didn't want to diminish the reverence we had trained into the choristers in regard to their church vestment.

Whenever the Cathedral boys appeared at Carnegie Hall, they made a nice impression, wearing short academic gowns, with stiff white collars and black ties. Our new choir must make some such an impression too. Since the foundation color of the alumni was gold, embracing all the choirs, it seemed to us that a gold-colored gown would be most suitable. The mothers promised to raise the funds, and with an additional gift of \$50.00 from a New York friend, we were able to have them made and paid for, before the choristers'



MISS BESSIE RICHARDSON HOPEWELL

Who left to her associate Miss Vosseller the work of publicizing and describing the famous Flemington Children's Choirs



MISS ELIZABETH VAN FLEET VOSELLER

Who with Miss Hopewell established the most unique children's choir work in the whole world of church music

first concert.

Meanwhile rehearsals went forward with diligence. The debut was to be made in Atlantic City at the spring conference of the New Jersey Federation of Music Clubs. The music was to be sung from memory. We decided to present the concert choir in a concert at home first. The youngsters must have the necessary poise for such a test as singing before a group of musicians. We promised the mothers they might have the door receipts (25c a ticket) toward the necessary expenses they had incurred.

The auditorium was filled with curious citizens to hear this new Choir so much talked about by the children and written up in the local papers. The children's appearance was most satisfactory. Beside their gold gowns, they wore white Eaton collars, and a soft tie in the color of their choir, which gave a gay air to the costume. Each gown must be a certain number of inches from the floor. We were insisting on perfect uniformity, and knew with the mothers on the job, we might count on anything. The concert helped us all: the mothers had a tidy sum for their treasury, the children gained in poise, and I found the weak spots in the program.

So we went to Atlantic City for the Federation. The children sang at the Chalfont Hotel in the evening, and the next morning at Haddon Hall. In both instances they covered themselves and the Choir School with glory. I was besieged with requests for engagements, but I was determined not to present the children anywhere without a good fee; and of

course some engagements fell through.

Our first fall concert was in Westfield, with two in New York and two in Philadelphia. How those youngsters worked! We had only a small repertoire so far, but I bought quantities of music to be ready for an emergency, and planned definite rehearsals in the offing as soon as the first engagement was over.

But that was our last performance. With the intensive work required, with the Choir School clamoring around my ears, and the prospect of a number of concerts ahead, I came down with a bang—ill unto death! The concert choir was disbanded and never sang in public again.

But through this experience, I learned that such a concert choir was important and necessary, so while we have no such asset at the present time, I'm hoping one day the School may again possess a concert choir.

With the growth of our work, the requests by the public for detailed information and the demands of other churches for methods were becoming an increasing burden. Mail from all corners of the country could not be answered, no matter how gracious we might desire to be. There was no time; and with apparent thoughtlessness, organists insisted on details which would have taken hours of time, to say nothing of the postage! We discussed the feasibility of a summer school. For several years the idea simmered, until finally in the spring of 1928 plans were drawn up and advertisements were published which brought a flood of inquiries, but no definite decisions to take the course.

I recall my nervousness as the week for the opening approached, wondering if we'd have any students for the school, conscious of how embarrassed we'd be without any pupils to teach. To assure ourselves of a start, we offered the course to the faculty, realizing a general view of the working-plan of the school and a general discussion of its methods would be enlightening. So it came to pass that we opened the school with ten students.

My connection with teaching in a previous school of methods had shown me the necessity of actual children for practise-work. Theories and methods might be of use, but the real value of our school could prove itself only if the students had real children to teach, and definite services to put over.

We opened each morning with a choir rehearsal which I myself conducted for the observation of the students, followed by a methods-period in which certain features in the teaching had been observed at the previous rehearsal. We had obtained two groups of about thirty children each, from Methodist and Presbyterian churches in two rural communities near by. The children were to be sent to us five afternoons a week for training free of cost, after which we would present them at a service in their own churches for the edification of the entire community. This was really to show our summer-school students how to develop untrained children and give the students an opportunity to demonstrate their ability to produce a proper type service with a junior choir.

When the children arrived, I explained to them just what we were planning to do. First we tried out every voice singly, while the students registered their own opinions of each voice, for discussion later. Some hymns were taught, and then the children were dismissed until the next day, while we drew our chairs together for a discussion on all the students had observed.

Mornings brought a choir rehearsal of the Flemington children first, then lessons devoted to methods, the child-voice, church-music, and program-building. On the second Sunday the Flemington children sang a service in the Baptist Church, at which the students assisted with vestments, distribution of medals, music, programs, and all the necessary details that go toward the presentation of a smooth and dignified service.

The second week the students began teaching the afternoon classes on assignment. Two services, morning and evening, were arranged for the rural children, with one student

accompanist and another as director, while all were given equal opportunities in teaching. After this work, again the chairs were drawn up for a discussion: weak spots were pointed out and remedies given.

In the third week, rehearsals were given the rural children in their home churches, until finally, with vestments borrowed from Flemington, the children were ready, and a most satisfactory result was produced, with the director and assistant seated in the back of the church, observing the results.

So we finished our first Summer School with some fun and entertainment sandwiched in between; and the results were decidedly good. Some of the out-of-town students have since done outstanding junior-choir work. It is gratifying to feel they were all benefited by their experience in Flemington.

In the fall of 1930 we called the Catholic alumni together and proposed their organization into a choir-guild to aid and support the little children's choir of their church, that had thrived so well. Ruth McBride, 1920, was immediately fired with zeal to carry on, and was elected the chairman. Ways and means were sought for raising money, and we believed we had found a way of help.

And it was a way. The results were by no means large, but a little something was paid in to help, and with it was born great hope for the future.

The Catholic Choir Guild holds regular meetings, and through movies, card parties, and dances, raises money to pay the children's choir bill. A tenth of all they make is set aside for the Gerarda Schenk Memorial Fund as another guarantee to safeguard the children; and if the amounts have not yet been very large, if the financial help has not reached a high peak, the Catholic Guild still goes forward. The young alumni are finding a new channel to express the enthusiasm they feel for their choirs; we know this Guild has a real future for service to the church and its music, through the training of its children in the Choir School.

And so throughout the forty years we have been able to go steadily forward. There has scarcely been a year in which we have not tried out a new idea. If it didn't work it was discarded, if it proved valuable it was retained.

During the fall of 1928 I came down with a fearful stroke of paralysis and lay unconscious for days. Then such a beautiful thing happened. From the pulpits and altars of every church, public prayers were offered for my recovery. Special masses were heard in the Catholic Church; lights blazed before the shrines, and twinkled all through the day and night; in the Public School, assemblies were held during the day, when children and teachers met together, "to pray for Miss Vosseller."

There could be but one result. Of course I came back. Since then the village does not cease to remember me in the loveliest ways, and delightful things happen around my table all the time.

And why all this? I have come to know, it is the result of an honest effort expended on the children. No such effort is lost. It rises again and again to repay and bless. And if the effort was a joyous one, and I was unconscious of any future reward, every day has been happy because of the overwhelming kindness surrounding me.

My partner and associate, Miss Hopewell, stepped right out front (she who has always abhorred publicity!) and has guided the Choir School forward with great success. The teachers, too, rallied to do their best, and we have added to our faculty. So with difficulties about us, lack of funds on every side, the Choir School has not faltered nor stopped. Many times our people have declared that without the leaders, the whole fabric would fall to pieces. Now they know they were wrong; the Children's Choir of Flemington will endure. And in the quiet and seclusion of my life I catch a vision of the junior choirs of today, rising up to save the Christian Church of the future.

THE END

World's Largest Organ

• "Just what is the largest organ in the world? Many people have asked me that question. My answer is always, the organ in the Wanamaker store in Philadelphia. I believe that answer is correct if the total number of pipes is taken into consideration. True, the console is not the largest; but who measures an organ by the size of its console? I would like very much to have the question settled once and for all by some authority."

The only authority remaining to finally answer this question is the Wanamaker store itself. All that can be definitely stated is that we believe the largest organ in the world is that designed by the Hon. Emerson Richards for the world's largest auditorium, Convention Hall, Atlantic City, N. J. This conclusion is based on several incontrovertible facts:

If the Store knows its organ is the largest in the world it could secure valuable publicity by proving it; yet in spite of the fact that the Atlantic City specifications have been published in their original and later revised forms, so that its size is made public, the Wanamaker store has never laid claim by facts and figures to ownership of the record organ. It is but natural to conclude that the Wanamaker authorities—the only persons in the world who know the actual size of the Wanamaker organ—realize that the Atlantic City organ is the larger.

Since pipes are useless without wind, the capacity of the blowing-equipment would indicate relative organ-size. And judged in this way, the Atlantic City organ is much the larger. We must not forget that pipes alone do not furnish a reliable comparison of size; if that were so, an organ could be filled with inexpensive and partially useless miniature pipes that would contribute little or nothing to the organ as a music instrument. True size can be judged only by taking into consideration pipes, registers, ranks, and stops. Manuals or console equipment of any kinds are of little consequence, within reasonable limits. In remembering then that the blowing equipment in Atlantic City is much greater than that in Philadelphia, we dare not place too much emphasis upon it; yet it is a vital factor that, for lack of evidence to the contrary, must be counted as indicating the Atlantic City organ to be the larger.

If two fishermen both claim to have netted the largest salmon and one of them produces the fish and gives its complete measurements while the other secrets his catch and refuses to give any measurements whatever, to whom would you give the verdict?

Size, as here considered, is of minor importance; yet the question has been so frequently asked of T.A.O. that these facts are given publication. Until the owners of the Wanamaker organ are willing to submit authentic detailed specifications, at least for private inspection if not for publication, the only rational statement to make is that the Atlantic City Convention Hall organ is the largest in the world.

Federal Trade Commission

• is highly concerned that the ladies of America do not buy a talcum powder under the impression it was manufactured in Paris when in reality it was manufactured in America; so an order has been issued prohibiting an American manufacturer from using the name "Paris" in the combination "Talc Soir de Paris." No complaint against the ingredients. Just sweetly interested that the ladies be not deceived in a fifty-cent purchase, or perhaps it's only thirty-five cents. It's about time to ask the Federal Trade Commission some perhaps embarrassing questions as to why they have failed to act similarly to defend American churches and Sunday services from an infinitely grosser and more direct and emphatic misuse of plain everyday English words. My Lady's nose is important, our American churches are not.

EDITORIAL COMMENTS AND REVIEWS

In which the members of the profession and industry speak for themselves through the record of their actions and thus provide food for thought on topics of current importance to the world of the organ.

Flemington and Berea

WITH THIS issue we bring to a close the story of two women who labored against supreme difficulties to establish a church-choir institution known throughout America, one that should be emulated throughout the world—the Flemington Children's Choir School. Our purpose in publishing this story of forty-years' trials and tribulations was merely to show the value of children's choirs and the methods of establishing them.

For eight long wearying years Miss Vosseller has been confined to her own room, as the final paragraphs of her story tell, the victim of a stroke. With the fingers of one hand she has had to write her letters and her story. That's spunk for you. But with the courage and the will-power back of her continued carrying-on has always gone a cheerfulness that has been a marvel to all who visited her in that one-room prison. Discouraged? Not she. Never. Those of us who knew her in other days when she was a walking-dynamo pause in amazement at that cheerfulness. Nothing is too good to say of such courage, such determination.

Two kindred spirits—opposites in many particulars—met on the common ground of wanting to establish a children's choir. The work grew. It became children's choirs. It spread through the town of Flemington, New Jersey, and united every church in the village, creed or no creed, into one common effort. Are the churches of any other town similarly united? Denominationalism? It doesn't exist in Flemington. There it is not denominationalism but the Christian religion.

The Flemington Children's Choir School developed on the simple principle of trial and error. Those forty years were a laboratory in which was developed a tried and proved children's-choir method. Christianity so narrow-minded that a Methodist was horrified at the thought of doing anything like a Catholic would do it was slowly changed into a Christianity in which the Methodist admiringly adopted many of the methods of the oldest of all Christian churches—the Catholic Church.

Why not? Bach has immortalized the answer:

"We all believe in one true God."

That's enough, isn't it?

The closing chapter of Miss Vosseller's story deals briefly with the endowment fund. These pages on various occasions have championed that idea. Why should not every children's choir in America at once establish the custom of holding annually one event—choir concert, picnic, special children's-choir service, anything—and send the proceeds to the Flemington Children's Choir School to be added to the endowment fund? If not all the proceeds, then half. Why not?

Here is an organization that needs help, and merits help a thousand times more truly than it needs it, though the need is great. It's not an organization to die out when its leaders pass to the great beyond; it's an incorporated institution that can be as permanent as any other in America, and should be. It is for us, whose present and future are alike bound up in the welfare of the Christian church of the future to not merely ponder this idea and agree with it, but do something about it. What if the proceeds are but ten dollars? Ten-dollar contributions annually by a thousand children's choirs in America

would mean growth at the rate of \$10,000. a year, which in turn at only 3% interest would add \$300. more each year to expand this notable work.

Music doesn't teach creeds, it teaches Christianity. We want ways and means of furthering the spread of Christianity, especially among the children. Is there any better way in the wide world than through city-united children's choir organizations?

To Bessie Richardson Hopewell and Elizabeth Van Fleet Vosseller the churches of our nation owe a debt they'll never be able to repay.

—t.s.b.—

No calm observer can view the present trends as anything but regrettable. Calm judgment, common sense, even intelligence have been discounted; they no longer show themselves in public life. Perhaps the reason is chiefly the radio that has brought its educational advantages to the wide public with altogether too great speed—and speed is always ruinous. A little knowledge remains, as ever, a dangerous thing. Demagogues have turned it a cruel weapon against all that was once and still should be considered ideal in American life.

This little knowledge flung across the nation to any human being—whose assets need be nothing more commendable than a pair of ears—has had a quickening effect. It aroused the masses to attempt to do something when the mental powers necessary to an intelligent and constructive doing had not yet been developed. It takes time to develop even horse-sense in a human being, no matter how old or young.

In the music world it turned otherwise sane men's heads so completely that they went into the circus stunt of gigantic masses. Festivals had to include a thousand highschool bands or nobody paid the slightest heed. Choruses had to be anywhere from five hundred to five thousand singers. Even the Guild lost its idealism so far as to stage official services in which the music was sung not finely by one highly-trained choir that had sung together as a unit for decades but poorly by massed choirs of as many singers as could be induced to join. We have yet to hear one highly-trained organist say any of these ventures has been an artistic success. The nearest approach to art in any massed choruses that I have heard was the work done at tremendous personal strain by Dr. Clarence Dickinson in directing the chorus of about a thousand singers last year in Riverside Church; there the work was smooth, went without breaks, and because Dr. Dickinson's compositions are so thoroughly musical the effect was more than pleasing.

Father Finn, distinguished director of the Paulist Choristers, is by no means the only eminent organist to oppose large choruses. In this issue Senator Richards—moved at last by repeated urgings to attend the Berea Bach Festival—points out the superiority of Mr. Riemenschneider's small choir over the much larger choir used in Bethlehem. Those who want to do real art-work in behalf of church music should think these things through carefully. And then act accordingly.

So far as Bach festivals are concerned, there can be no true Bach festival that confines itself to only one phase of his music. The real Bach festival must always be a combination of all his music, just as Mr. Riemenschneider and his associates have presented it in the past four annual festivals. It is doubtful if any organist can attend a Berea Bach Festival without playing his own organ Bach a lot better. Those who for one rea-

son or another cannot hear the Berea festival should study the Victrola Bach recordings made by Leopold Stokowski and the Philadelphia Orchestra; through them the real Bach speaks. There are many great musicians and great orchestras attempting to do Bach; most of them attain the necessary technical precision but none has as yet unraveled the Bach spirit as has Stokowski.

At any rate, next season when we are planning our church-music festivals why not drop the circus stunt of massed choirs and go in for fine finish with a small choir instead of ballyhoo with choirs of a hundred voices that can't possibly do a good job of it because they've never worked together as a unit long enough to do so?—T.S.B.

The Elmira Hope-Jones Organ

By Robert Pier Elliot

• The Hope-Jones in the Park Church, Elmira, N. Y., [July page 232] was the organ used by Hope-Jones upon which to found the Hope-Jones Organ Co. of Elmira, and for sales demonstrations until he had newer ones made in Elmira.

It was the first organ to have the curved console arrangement, James H. Nuttall having made the drawings for it while still in Boston, at Hope-Jones' direction.

The "stop-switch" you mention was a tablet that held the existing combination in force while you changed stops by hand or by piston, the change not taking effect so long as the stop-switch was in operation.

I think the suitable-bass worked on first-touch of the combons, if the suitable-bass tablet was on; the second-touch of the combons was used for the couplers. He did these things differently as he progressed, so that I cannot be too sure about some of these details.

The Stop-Switch by Hope-Jones

By Percy Chase Miller

• In your article about the Hope-Jones organ in Elmira you skip about blithely, making comments as inspiration serves until you come up against a blank wall, as follows: "Deepest mystery, 'stop-switch, hand and foot'."

Really, my dear Deacon, you surprise me very much. For myself I do not find any mystery at all, but that is perhaps because I remember a Hope-Jones organ in Baltimore where there was certainly a stop-switch, though I remember it only for the hand and not for the foot. The purpose of this ingenious, and under some conditions possibly quite convenient, gadget was as follows:

Having such stops drawn as you wished for the time being, you gave a flip of the stop-switch, which in this case was a tilting-tablet, and this cut off all electric current from the stop-action, thus enabling you to set up as you found opportunity a new combination of stops, which would come into action the minute you flipped the stop-switch back into position. Just like that! Clever, eh what?

Hoping you are the same, I remain
Your changeless source of esoteric information,
P.C.M.

Choir Repertoire of Franklin Glynn

Full Season 1935-1936

• In Idlewild Presbyterian, Memphis, Tenn., Mr. Franklin Glynn plays a 4-55 Skinner, directs a volunteer chorus of 42 (14s. 10a. 8t. 10b.) and selects his new anthems from his own private file of single copies secured from all promising sources. In this way, an anthem is not added to the repertoire until Mr. Glynn has owned a copy in his own library and had ample opportunity to study it from all viewpoints. By editorial request Mr. Glynn has added the highly desirable data as to publisher, grade of difficulty, relative valuation he places on each anthem after having sung it in his own services, and requirements for solo voices. He develops his own soloists from the volunteer ranks. Abbreviations:

a—Arthur P. Schmidt, b—Boston Music Co., c—Carl Fischer, d—C. C. Birchard, e—E. C. Schmirer, g—G. Schirmer, h—H. W. Gray Co., j—J. Fischer & Bro., o—Oliver Ditson, t—Theo. Presser, vg—Augsberg, vs—Edward Schuberth, xu—Curwen & Sons.

A—easy, B—moderately easy, C—moderately difficult, D—difficult.

1, 2, 3, and 4 refer to Mr. Glynn's personal rating of the anthem, 1 being those he likes best, 2 second best, etc.

s, a, t, b refer as usual to the solo voices required.

ACCOMPANIED ANTHEMS

Bach, Jesu joy of man's desiring—c-A-1.
Baldwin, Tarry with me—h-A-3.
Beethoven, Hallelujah—C-2.
Brahms, How lovely—D-1.
Bruch, Jubilate Amen—h-C-1-s.
Candlyn, Ride on in majesty—h-C-1.
Chadwick, Sun of my soul—h-B-2-s.
Coleridge-Taylor, Lift up your heads—h-A-3.
Crimp, Our Master hath a garden—h-B-1.
Crotch, Comfort O Lord—A-3.
Dvorak, Blessed Jesu—C-1.
Fletcher, Ring out wild bells—h-C-2.
Franck, Psalm 150—C-1.
Garrett, Prepare ye the way—C-2.
Goss, O Savior of the world—A-1.
O taste and see—A-3.
Glory of the Lord—h-C-2.
The wilderness—C-1-t-b.

Gounod, Glory to Thee my God—B-3-s.
Greenhill, Make a joyful noise—h-B-1.
Harris, All Thy works—a-B-3-a.
Haydn, Lord we pray Thee—vs-B-1.
Heavens are telling—C-2.
Martin, Hail gladdening Light—h-D-1.
Ho everyone that thirsteth—D-1-b.
Mascagni, Easter Hymn—g-D-3-s.
Matthews, H. A., Awake put on strength—g (2
Benedictus es Domine—h-B-3.
Matthews, J. S., On wings of living light—h (2
Maunder, O how amiable—h-B-3.
Parker, Lord is my Light—g-C-2.
Parry, Jerusalem—xu-B-1.
Pughe-Evans, Lead kindly Light—h-C-2-s.
Rathbone, God sends the night—h-B-1.
Roberts, Seek ye the Lord—B-3-t.
Rogers, Awake up my glory—g-B-3-b.
Lord is my Strength—o-B-3.
Shaw, With a voice of singing—xu-B-1.
Shelley, Hark my soul—g-B-3-s-a.
Savior when night—g-B-3-b.
Smart, Magnificat in B-flat—h-D-1.
Te Deum in F—C-1.
Stainer, From the throne of His cross—C-2.
What are these—B-2.
Stanford, Lord is my Shepherd—h-D-1.
Starnes, Light of the world—g-C-3.
Sullivan, God sent His messenger—h-D-1.
Thiman, Immortal invisible—h-B-2.
Sing Alleluia forth—h-B-2.
Tours, Sing O heavens—C-1-s.
Walmisley, From all that dwell—h-B-1.
Wesley, Blessed be the God and Father—C-1-s.
O Lord my God—B-2.
Woodward, Radiant morn—B-2.

UNACCOMPANIED ANTHEMS

Bach, Break forth O beauteous—B-1.
God my King—h-C-1.
Now let the heavens—B-1.
Bennett, God is a Spirit—C-2.
Beobide, Therefore we before Him—e-B-1.

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Berwald, Break Thou the bread—g-C-3.
 Bridge, Christmas Bells—h-C-1.
 Chapman, God be in my head—d-C-1.
 Dett, Listen to the lambs—g-C-1-s.
 Elgar, As torrents in summer—h-B-1.
 Farrant, Lord for Thy tender mercies—B-1.
 Forsyth, Lord's Prayer—h-C-1.
 Gevaert, Joyous Christmas Song—h-C-1.
 Glynn, Benedictus es Domine—h-C.
 Gounod, Come unto Him—h-C-2.
 Hauptmann, Evening Hymn—vs-B-2.
 Ivanov, Praise ye the name—j-B-2.
 Le Clerc, Now the shades of night—vg-B-2.
 Mackenzie, The Singers—h-D-2.
 Mackinnon, Sheep and lambs—h-D-1.
 Marks, God shall wipe away—h-B-2.
 Musicheskoo, Cherubim Song—j-C-1.
 Noble, Fierce was the wild billow—t-C-1.
 Go to dark Gethsemane—h-D-1.
 O wisdom—g-C-1.
 Souls of the righteous—g-C-1.
 Parry, My soul there is a country—d-D-1.
 Welcome Yule—h-D-1.
 Rachmaninoff, To Thee O Lord—j-C-1-s.
 Romeu, Three Kings—o-C-1-s.
 Shaw, How far is it to Bethlehem—h-C-1.
 Stainer, God so loved the world—B-2.
 Sullivan, O gladsome light—h-C-2.
 Tchaikowsky, Hymn to Trinity—h-C-1.
 Tomblings, Come my way—c-C-2.
 Whitehead, Light's abode—h-D-1.
 Zingarelli, Go not far from me—vs-C-1.

We are grateful to Mr. Glynn for giving the data so valuable to the practical organist. Other organists working with volunteer adult choruses are invited to furnish similar lists, complete with the same invaluable added data. We recommend Mr. Glynn's system of maintaining a private file of single copies of any and all anthems that seem to be suitable, whether because recommended in a review, or found frequently on the programs of other organists, or otherwise brought forward. Such a private file, if kept in and for the church, should be charged to the music fund of the church. We cannot remember too vividly that the only thing our salary depends upon is the kind of music we select to perform for those who pay that salary.

Dr. M. P. Möller's Address

To the American Guild of Organists

• Dr. M. P. Möller, veteran American organ-builder whose name is carried on more organs than any other name—organs ranging all the way from the truly great organ in West Point Cadet Chapel, one of the two largest church organs in the world, down to the latest development in the organ world, the miniature portable unit only recently announced—was an invited guest at the closing banquet of the Guild in its recent convention in Pittsburgh. The assembled members and guests rose upon Dr. Möller's appearance, and accepted his address with prolonged applause. It is a pleasure to record here in full Dr. Möller's greetings to the Guild:

"I consider myself honored to be invited to be your guest tonight, and it is indeed a pleasure for me to be here with you. You represent the largest and the best musical organization in the world. You do not pick up your prospective members on the street, and make them members overnight. Months and years of hard work and intensive study have been necessary to qualify for membership in the American Guild of Organists. Your organization is the most honored of the musical profession; with the clergy and the pastor, you stand on their side in the church. You help to form the religious and spiritual atmosphere in your community.

"It was through the continued efforts of your Committee, in cooperation with the organ-builders, that the standardized console was adopted, and it took nearly twenty years to do so. Since the adoption of the standardized console and the perfection of the mechanism of an organ, considerable time and efforts have been directed to developing new tonal qualities in our organs. Whole new stops have come out, and the organ is tonally very much improved. I can freely say that the American organ now stands as the finest in the world. There is none better.

"While we organ-builders have been working on improving our organs, an opponent came and put up to the public a new and unknown instrument, supposed to take the place of the organ. This I hope you have all agreed is not the instrument for church worship. Not only is the organ adapted for church worship, but every High School and every institution of learning should have an organ to lead in their musical program; and beside the altar in every Lodge Room and home should be an organ. From Genesis, the first book of the Bible, on through time, the background and history of the organ and the great master organists stand out as shining lights, and are a most wonderfully interesting study.

"Why should not the organ be adopted as the National Instrument? So open wide the portal, and let the King of Instruments come into its own."

From My Repertoire

By Dr. Latham True, Article 2

• Unlike many titles with which we are familiar, that of Prelude has never been associated with any definite form. It is—as Mr. Frost writes in Grove's Dictionary—"equally applicable to a phrase of a few bars or to an extended composition in strict or free style." The opening movement of the early sonata or suite was usually called Prelude; but not always, for Bach, in his six Partitas, dubs his introductory movement impartially Praeludium, Praeambulum, Fantasia, Sinfonia, Overture, or even Toccata; which goes to show under how many aliases Prelude has masqueraded.

Many Preludes are tightly-calked little pieces, in no way indistinguishable from other compositions in two- or three-part song form, or even—as note Bach's famous organ Prelude in E-flat—in rondo form. A goodly number of the Chopin Preludes are in song form; but in others Chopin contents himself with a simple figure, which unfolds itself under one's fingers, or a single subject, which develops after the manner of an improvisation. To my taste, the single-subject Prelude best fulfils one's ideal conception. It is like an extemporaneous speech—a single thought, which may be developed frivolously or seriously, after the speaker's whim.

ROBIN MILFORD

Sea Prelude, Op. 7

There are two of these Preludes, published under single cover (Oxford). I select the first because it happens to be my favorite of the two, not because it is necessarily better than the second. You may choose the second, which is a chorale embodied in a Bach-like frame or setting. Of the two, the second is the more difficult to play; but neither is beyond an average technic.

The Composer's mental picture in the first Prelude is that suggested by verses 23 and 24 of Psalm 107: "They that go down to the sea in ships, that do business in great waters; these see the works of the Lord and his wonders in the deep."

Either a person is analytically-minded or he is not. I am; therefore unless I possess a clear mental outline of its structure—a sort of map which I may consult from time to time to get my bearings—I find myself groping aimlessly when I try to interpret a composition. This is my excuse for a brief paragraph of formal analysis, offered to like-minded organists. Others may skip the following analytical details:

Measures 1-9: A horizontal figure (which recurs only once, at the very end of the piece) leading into a tentative, half-experimental motif, out of which the subject grows and which is used later as a sort of refrain.

Measures 9-46: Single and double entries of the subject, followed by the refrain. This section includes two or three measures of development—or maybe it is interlude—derived from the subject.

Measures 46-67: Double statement of the subject; followed by a coda (measures 62-67) in which occurs some skillful canonic writing that may easily escape one's attention. There is a return to the horizontal introductory figure at the end.

The atmosphere of the Prelude is that of elusive mystery; and the secret of its elusiveness is found in the use of the Phrygian mode, which is broadly hinted at in the introduction and frankly admitted in the subject itself. Mr. Milford has made the happiest possible use of the ecclesiastical scale. By its means he suggests atmosphere—vastness, remoteness, wide-open spaces, unfathomable depths. Contemplation of mountains or the sea arouses within one's soul an awesome recognition of the sublime; and it is a cumulative impression of sublimity that results from the repetition of Mr. Milford's subject, which works up to a stupendous climax at the bottom of the third page, over a reiterated tonic pedal.

In expansiveness, the Prelude reminds one of the opening sweep of Rubinstein's Ocean Symphony; in emotional content, of MacDowell's To the Sea—which, by the way, is even more effective on organ than on piano. Like the MacDowell, it seeks to recreate an impression first inspired by communion with elemental nature, rather than to paint a definite sea picture.

The Prelude is appropriate for either recital or service use. Its registration calls for only ordinary material, and it makes no serious demands upon one's technic. It occupies about five minutes in performance.

Genuine versus Imitation

• Edmund Verlinden of Milwaukee reports the method he and his Company used in cooperation with a local church that seemed to be seeking honest information as to the relative merits of genuine organs compared to synthetic imitations. The church suggested that Mr. Verlinden prepare a set of questions for the salesman representing the imitation product to answer; thirty-three questions were prepared, and the church selected twenty-one of them for the synthetic salesman to answer. These questions and answers were then referred to Mr. Verlinden and his Company for their comments.

According to documents at hand, the first question was:

"Is this imitation instrument built according to A.G.O. standard requirements?" To which the salesman answered:

"Yes." And which every organist knows is not the truth. Another question:

"Do they cover the full range of harmonics as an organ does?" And again the answer was:

"Yes." And again it was equally erroneous. The harmonics of the organ, as every educated organist knows, carry naturally into a very wide range, and artificially into as wide a range as the buyer cares to provide; whereas the synthetic tone has no harmonics of any kind, it is utterly dead, and can have a harmonic structure only when it is artificially provided; and in the present case the harmonic structure is but a bare skeleton. Another question:

"Does it cover true tone?" The answer:

"Yes. Most assuredly." Which needs no comment, for the world is still flat, doesn't revolve on an axis at all, and the sun, moon, and stars still revolve around the Earth as the center of the universe.

After the church observed the questions, answers, and comments, Mr. Verlinden's company were requested to attend an actual demonstration of the imitation-organ in the church,

meet the committee afterwards, and discuss the business. Mr. Verlinden says:

"We made a special appeal to be allowed to check the old organ and be given a chance to prove that no matter how old a genuine organ is, the tone will far surpass any such tone as may be produced" synthetically. "We offered to do the work on the organ and give our services free, to the better interest of the church; and we were gratified to receive the authorization. So with three men and myself we put the old organ into playable condition in the limited time of one day, our main object being to prove the superiority of genuine organ tone with the distinct quality and beauty of the individual registers and the blending of tone combinations together with the facility and ease of rapid changes, etc."

"Having an audience of many hundred people the new electric instrument was demonstrated for about an hour, and then my daughter Blanche played the old organ, and only two numbers at that, but it was just enough to conceive without the shadow of a doubt this outstanding difference and superiority of the genuine organ over the imitation."

"The decision was in favor of the genuine organ."

The old organ that served in this demonstration was a two-manual with only seven registers, and "only half" the usual couplers.

Reader Wants a Console

• A two-manual console suitable for control of a five-stop unit organ is wanted by Stanley E. Saxton whose summer address is Mount Arab, N. Y.

T.A.O. readers are welcome to use these pages to help them in any special needs that are not likely to be easily satisfied in other ways. We ask merely the cooperation of enabling us to handle such matters with minimum correspondence and expense.



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Silence is a necessity in the broadcasting room. And yet, this Spencer Orgoblo, running at full pressure inside the portable organ shown above, created not the slightest sound that was objectionable to the radio engineers.

There are many reasons for this demonstration. The Orgoblo is sturdy—it is built of steel, and has ample bearing surfaces. The wind currents are forceful, but not

noisy, and the entire mechanism is balanced to prevent vibration.

Whether you are about to purchase a small organ for your home, or install a large organ blower in your church or theatre, remember this—Spencer Orgoblos have attained a position of recognized leadership because of their performance in the majority of organs installed during the past quarter of a century.

Write us for the bulletins, or ask any organ builder.

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HARTFORD
FOR CHURCHES, THEATRES
AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

Berea Bach Festival

By the Hon. Emerson Richards

• During the Republican convention in Cleveland I was able to slip off two afternoons to attend the Bach Festival at Baldwin-Wallace Conservatory under the direction of Albert Riemenschneider, undoubtedly one of the foremost Bach students in America. I heard only the Thursday afternoon program of chamber music and the first half of the "B-minor Mass."

On Thursday the performance was dominated by John Challis and his harpsichord, a fine two-manual instrument of his own make. Mr. Challis did the so-called English Suite No. 3, in G-minor. The performance was characterized by fine phrasing and technical facility. Each sentence was clearly spoken and meaning given to every phrase. The Sixth Sonata for Violin provoked a novelty. It was done with six violins by young ladies and gentlemen of the School. The result was a success. The Sonata itself is so broad and sweeping that it seems to transcend the limitations of a single instrument. The greater volume and depth were grateful. The motet, "Be Not Afraid," one of the few that Bach wrote, was very well done by the double-chorus drawn from the juniors in the School. Parvin Titus did a valiant job with the D-major and the Adagio and Toccata in

C-major but the organ, built at the height of the Romantic period, growled and thundered.

Friday afternoon came the "Mass," from the "Kyrie" to the "Credo." Fresh from hearing the Bethlehem rendition one could not help making comparisons. Mr. Riemenschneider has no such enormous chorus to draw upon as at Bethlehem, but the result was far more artistic. The chorus of 80 was supported by an orchestra of 40. The first desks in the orchestra were drawn in the main from the Cleveland Orchestra, most of the rest coming from Berea. The soloists were also drawn from Cleveland. The smaller choir and larger orchestra made for very much better balance. Bach habitually treats the voice orchestrally. Consequently enormous choirs do not help in interpreting his works. The soloists were all competent and the result was an inspiring performance. The tone-production was good, the beat sure, and the rhythm well brought out. The "Kyrie" was a fine piece of work and the duet that followed was excellently done. Here Mr. Challis' harpsichord did valiant service. The chorus that opens the "Gloria" was a tremendous and an inspiring piece of work. The "Aria" was intelligently done by the contralto and the "Gratias" rose to a fine climax. The duet was spirited and the flute obbligato for once kept pace with the

vocalists. The "Qui Tollis" ended on a beautiful diminuendo. The aria "Qui Sedes" gave both the oboe and cymbalo excellent opportunities. The bass aria "Quoniam tu" was well done, showing brilliantly against the difficult French-horn part and the harpsichord. How modern, almost modernistic, is this piece of writing! The "Cum Sancto Spiritu" was all that the words imply. The chorus produced a magnificent, big tone, a virtual tour de force, and the first part of the "Mass" ended upon a tremendous climax.

Altogether this small mid-western town produced as fine a rendition of the Master's work as could be found anywhere, even where the resources were much more lavish. Too much credit cannot be given to Mr. Riemenschneider for the manner in which he drew together, inspired, and handled the material at his hands. Perhaps the most valuable lesson that can be drawn from the Festival is that almost any American city of even moderate size can render the big works of Johann Sebastian Bach competently with the resources at their hands. Intelligent leadership and enthusiasm are all that is necessary.

Piano Sales Up

• Piano sales for the first half of 1936 were higher than any other half-year in fifteen years.

a word of *Appreciation*

• is due the members of the A.G.O. for the splendid recognition given the Wicks "Fuga" on display at Hotel Schenley, Pittsburgh, during the convention. Also for the general interest shown in our display of Willis Diapasons and the direct electric action.

• The many favorable comments which were received prove conclusively that the unbiased organist sees the decided advantage of a simplified action. His sad experiences with pneumatics, primaries, etc., have caused him to wonder why an organ action should be so complicated. And, frankly—why should it? Wicks has solved the problem. Wicks Direct Electric Action is the solution. It offers every advantage.

• With a voicing staff such as Wicks employs and an action which unquestionably is the simplest type available, you should have no difficulty in deciding to whom your contract, or the organ contract of your client, should be entrusted.

Wicks Pipe Organ Co.
Highland, Illinois

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OTTUMWA, IOWA

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Builder, Geo. Kilgen & Son Inc.

Installation, Summer of 1936

V-13. R-13. S-24. B-9. P-884.

PEDAL: V-1. R-1. S-4.

16 BOURDON 44

Stopped Flute (S)

8 Bourdon

Stopped Flute (S)

GREAT: V-3. R-3. S-7.

EXPRESSIVE

8 DIAPASON 61

Dulciana (C)

GEDECKT 73

4 OCTAVE 61

Gedeckt

8 HARP 37

CHIMES 20

SWELL: V-5. R-5. S-8.

8 VIOLIN DIAP. 73

ST. FLUTE 97-16'

SALICIONAL 73

VOIX CELESTE 61

4 Stopped Flute

2 2/3 Stopped Flute

2 Stopped Flute

8 VOX HUMANA 73

Tremulant

CHOIR: V-4. R-4. S-5.

8 DULCIANA 61

MELODIA 73

VIOLA 61

4 Melodia

8 CLARINET 73

(Syn. English Horn)

COUPLERS 20:

Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S. C-16-8-4.

Combons 16: G-4. S-4. C-4. Tutti-

4. Manual combons control Pedal stops.

Crescendos 3: G-C. S. Register.

Cancels 5: P. G. S. C. Tutti.

Reversibles 2: G-P. Full organ.

ELLENSBURG, WASH.

STATE NORMAL SCHOOL

Builder, Geo. Kilgen & Son Inc.

Installation, Fall of 1936

V-20. R-21. S-33. B-12. P-1463.

PEDAL 6": V-2. R-2. S-7.

16 DIAPASON 44

BOURDON 44

Rohrfloete (S)

8 Diapason

Bourdon

Rohrfloete (S)

4 Rohrfloete (S)

GREAT 6": V-4. R-5. S-8.

EXPRESSIVE

8 DIAPASON 73

Dulciana (C)

Concert Flute (C)

Viola (C)

4 OCTAVE 73

II MIXTURE 122

8 TUBA 73

CHIMES 25

SWELL 6": V-8. R-8. S-12.

16 Rohrfloete

8 GEIGEN PRIN. 73

ROHRFLOETE 97-16'

SALICIONAL 73

VOIX CELESTE 73

4 GEIGEN OCTAVE 73

Rohrfloete

2 2/3 Rohrfloete

2 Rohrfloete

8 TROMPETTE 73

OBOE 73

VOX HUMANA 61

Tremulant

CHOIR 6": V-6. R-6. S-6.

8 DULCIANA 73

UNDA MARIS 73

CONCERT FLUTE 73

VIOLA 73

4 LIEBLICHFLOETE 73

8 CLARINET 73

Tremulant

COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C-16-8-4.

Ch.: S-16-8-4.

Combons 30: P-6. G-6. S-6. C-6.

Tutti-6.

Manual combons operate Pedal stops, optionally by onoroffs.

Crescendos 3: G-C. S. Register.

Reversibles 2: G-P. Full organ.

Cancels 5: P. G. S. C. Tutti.

The stoplist was designed to please organists acting as the School's consultants. Pipework will be divided, on either side of the stage. This is Kilgen's 79th organ for educational institutions.

Ernest Arthur Simon

By Alice E. Worrell

On June 22 Ernest Arthur Simon reached his 35th anniversary as organist of Christ Church Cathedral, Louisville, Ky. Educated in London, he has held steadily to high ideals in church music and his choir of 60 boys and men uses a repertoire of some 300 works of the best composers, classic and modern. A refinement of taste marks the selection and rendition of all his music; to the playing of hymns he gives a care and consideration not often elsewhere exemplified. He embellishes his hymn-playing with orchestral effects which make of them little gems, outstanding features of the service at the Cathedral.

Through his mastery, thoroughness, and discipline Christ Church Cathedral has become an outstanding center and authority on matters musical and ecclesiastical, and by his many pupils in organ, theory, and voice, his influence extends far beyond the confines of the community.

His friends and admirers feel that in these 35 years he has created and earned a new degree, that of Missionary of Music.

The Everett Orgatron

It is impossible to go to press with the current advertisement of the new Everett Orgatron without welcoming the instrument to the organ world. One glance at the advertisement is enough to show that at last the organist has available as a portable practise instrument for his own home a perfectly standardized console of modern design, even to the extent of having the solid music-rack which organists have discovered is after all the best. A description of the Orgatron will be published in our next issue. In the mean time we make the following statements, based on facts furnished by Dr. Barnes, Editor of the Organ Department of T.A.O.: the tone is built on natural harmonics and upper-partials, it is in no way synthetic; it does not rely upon a single tone-source, but has various tone-sources, each with its own series of true-tune harmonics; the Orgatron distinctly has an ensemble; the tones are truly musical; and Dr. Barnes, recognizing as do all musicians the limitations of these new instruments, none the less says that "some of the effects have remarkably great beauty." The specifications show that instead of having but one tone-source the Orgatron has ten.

LaBerge Array of Artists

T.A.O. and its readers agree in the futility of superlatives, yet how else can an adequate statement be made to cover the work done by Bernard R. LaBerge in the development of concert tours for organists? Through the dark period when all along the line the organ world was forced to drop backward so far as business activities went, the extremely difficult business of sending organists on concert tours across the country prospered under LaBerge management.

Mr. LaBerge, returned from Europe the middle of July, reports that Fernando Germani will again tour America during January and February 1937. "He is riding on the crest of a wave over in Europe and has really taken Italy, Germany, and England by storm. He plays better than ever and has developed to be one of the greatest organists of the world," says Mr. LaBerge. Germani will be remembered as the youngest organist from abroad to tour America and display such a fine finish in his performances as to establish himself in a unique position of his own among artists.

To open the season a year hence, October and November 1937, Marcel Dupre returns—"a giant in his profession." Since his last tour of America, Mr. Dupre has been appointed to succeed Widor at St. Sulpice—the most famous organ-loft in all Paris. T.A.O. freely uses superlatives for the most distinguished American artists; super-

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latives are necessary also in mentioning Marcel Dupre. He is now a great composer, a great teacher, a great cathedral organist, the greatest improviser of his day, and a gentleman who has been so modest and so sincere in his regard for America and Americans (including American musicians) that he unquestionably comes first in the affection of all American organists who know him personally. And perhaps it would not be out of place to say also that his fair and generous treatment of American organists who visit Paris to study with him distinguishes him above all others in that delightful French city.

Mr. LaBerge scores a departure in bringing to America this season Lady James Jeans whose distinguished husband, Sir James Jeans, British scientist and astronomer, is known throughout the civilized world. Their marriage was announced in T.A.O. last December. Lady Jeans is a Viennese concert organist (nee Susi Hock) who first met Sir James after one of her concert performances in Vienna. She will tour America during the coming winter but will undertake only a limited number of recitals.

Line Zilgien, one of Dupre's star pupils, will make her debut this coming season in New York, Chicago, and Boston, and then continue under LaBerge management in a tour of the country. Both her teacher and her manager predict that this "magnificent" young artist will "conquer her audiences and the press as well," for she comes equipped as a concert artist rather than through any fame in other branches of music.

Last season Mr. LaBerge confined his organ work to American artists; that distinguished group will continue this year with unabated energies, though this time with the assisting impetus that seems to be gained in America only by the addition of distinguished foreign musicians.

Advance Programs

... Robert Leech BEDELL
... St. Paul's Chapel, New York
... Aug. 4, 1:00
Mendelssohn, Son. Fm: Mvt. 1
Bedell, Cantilene Bm
Handel, Sailors Dance
Bohm, Still as the Night
Rachmaninoff, Prelude Csm
... Aug. 11, 1:00
Dubois, Grand Chorus Bf
Guilmant, Pastorale A
Rogers, March Ef
Massenet, Thais: Meditation
Gounod, Festival March
... Aug. 18, 1:00
Bach, Prelude & Fugue Bf
Higgs, Miniature
West, Grand Chorus Bf
Grieg, Solvejg's Song
Ganne, Marche Nuptiale
... Aug. 25, 1:00
Bedell, Noel
Vierne, Berceuse
Bach, Praised be Thou
Dickinson, Reverie
Handel, Fugue Fm
... Russell L. GEE
... Museum of Art, Cleveland
... Aug. 2, 9, 16, 5:15
Noble, Theme with Variations
Jepson, Pastel
Parry, Choralprelude on 104th
Karg-Elert, Pastorale
Bingham, Toccata
... Walter HANSEN
... Museum of Art, Cleveland
... Aug. 23, 30, 5:15
Bach, Prelude & Fugue G
Handel, Menuet

Williams, Rhosymedre Prelude
Franck, Chorale Bm
... George William VOLKEL
... Chautauqua, N. Y.
... Aug. 5, 5:00
Hollins, Concert Overture;
Spring Song; Intermezzo.
Gigout, Grand Choeur Dialogue
Minuet Bm
Clokey, Fireside Fancies
Kroeger, Marche Pittoresque
... Aug. 12, 5:00
Saint-Saens, Fantasia Ef
Vierne, 5 Pieces in Free Style
Widor, 2: Two mvts.
Widor, 4: Two mvts.
... Aug. 19, 5:00
Widor, 6: Two mvts.
Schumann, 3 Sketches
Canon B
Reubke's 94th Psalm Sonata
... Aug. 23, 3:00
Bach, Prelude & Fugue Am
Sinfonia in F
In Dulci Jubilo
We thank Thee Lord
Brahms, Rose breaks into bloom
Clokey, Old Irish Air
3 Mountain Sketches
Noble, Intro. & Passacaglia
... Aug. 26, 2:30
Handel's Concerto 10
Bach, Pastorale F
Canzone Dm
Williams, 3 Welsh choralpreludes
Weitz, Sicilienne
Bach, Fugue Ef
... Aug. 30, 3:00
Handel's Concerto Gm
K.P.E. Bach, Minuetto A
Fantasia & Fugue Cm
Bach-Widor, Sicilienne
March of Night-Watchman
Widor, 4: Scherzo
Wagner, Lohengrin Prelude
Liszt, Bach Fantasia & Fugue

This is Mr. Volkel's fifth season as official organist for Chautauqua Institute. "The crowds are a good omen for a successful year, there being twice as many here now as at this time a year ago."

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Amy Ellerman, Frank Wright, George William
Volkel, Viola Lang, Anne Versteeg McKittrick,
Hugh Ross.

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G.O.S. Faculty

• The prospectus of the Guilman Organ School, New York, for the coming season gives the following faculty in special courses on these various vital features of a church-organist's work:

Amy Ellerman, on voice culture as applied to choir-training;

Hugh Ross, on choir-training and choral conducting;

Norman Coke-Jephcott, on boy-choir work;

Viola Lang and Anne Versteeg McKittrick, on practical keyboard work—ear-training, transposition, score-reading, modulation, improvisation.

Dr. Carl will be available, in addition to his course of lectures on the standard oratorios, for special organ instruction. Mr. Nevins will be in personal charge of the normal organ classes.

A. Walter Kramer, formerly Editor of Musical America, is a new member of the faculty this year and will give illustrated lectures on symphonic music, the romantic period, and contemporary music.

The School takes special pride in announcing that the highest marks in the F.A.G.O. examinations this year in paper work and the highest general average were won by a 1936 post-graduate, Anna Shoremount, pupil of Mr. Nevins in organ. She won her A.A.G.O. last year.

Cover Plate for August

• Our Cover Plate this month shows the 4-55 Skinner in Idlewild Presbyterian, Memphis, Tenn., where Mr. Franklin Glynn is organist, with a volunteer choir of 42 voices. His choir-repertoire for 1935-36 will be found in other columns of this issue.

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Hugh McAmis

American Composers: Sketch No. 34

• Mr. McAmis, organist of All Saints' P. E., Great Neck, L. I., N. Y., to which he was appointed in 1929 and where



he plays a 3-66 Hall and directs an adult chorus of 22, with four soloists, and a children's choir of 24, in three rehearsals a week, was born April 11, 1899, in San Antonio, Texas, finished his schooling there, and completed the post-graduate course in the Guilman

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Organ Architect

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William H. Barnes, Mus. Doc.

Organ Architect

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Concert Organist

Organist and Director of Music. First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Dr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

Organ School, New York, in 1920. He studied organ with Dr. Wm. C. Carl in New York and with Bonnet, Libert, and Widor during his prolonged stay in Paris; theory with Clement R. Gale, Warren R. Hedden, and Nadia Boulanger.

Upon his return from Paris, Mr. McAmis became municipal organist of San Antonio. A visit to the metropolitan district of New York where he gave some recitals resulted in his moving to New York City upon completion of his first season in San Antonio. He was soon appointed to his present fashionable church in the wealthy suburb of New York, where he now has two organs at his disposal, in church and chapel, and is popular as concert organist in the homes of the wealthy.

At the opening of the 1934 season Mr. McAmis set a new pace by establishing himself in his own studios in

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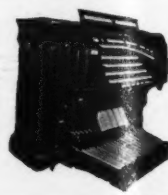
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New York City where he installed his own 3m Moller organ, as told in T.A.O. for October 1934. The following month he was appointed conductor of the Choral of the Woman's Club of Great Neck, an organization of thirty women's voices.

He is somewhat over six feet tall, a bachelor, and one of the most polished gentlemen of the New York profession. In addition to his church work, and teaching both in Great Neck and in his New York studios, Mr. McAmis is active as recitalist, from New England to Florida and west to his native Texas.

Published organ composition:

Dreams (h)

In manuscript: Christmas Lullaby, Easter Alleluia, Fragment for Full Organ, and Solitude. His single published work has had unusual popularity; it was used by Virgil Fox for his recent Carnegie Hall recital in New York, and ranks as one of the comparatively few compositions that should be in every repertoire.

Frederick A. Snell

• for the past three years organist of St. Paul's Lutheran, Reading, Pa., has been appointed to St. John's Lutheran, Boyertown, Pa.

Marshall Bidwell

Organist and Musical Director

Carnegie Institute

PITTSBURGH

PENNA

Joseph W. Clokey

COMPOSER—ORGANIST

Pomona College

CLAREMONT

CALIFORNIA

Kilgen Contracts

• Carthage, Ohio: Good Shepherd Convent has ordered a 2m, stop-tongue console, pipe-and-panel case, installation late this summer.

Des Moines, Iowa: St. Mary's R. C. has purchased a 'petit ensemble'.

Ellensburg, Wash.: Washington State Normal School has contracted for a 3-33 as given elsewhere in this issue.

Kansas City, Mo.: The new municipal Auditorium has purchased a 'petit ensemble' of the larger design with Vox and Chimes. The auditorium seats 10,000 and the organ will be given a high degree of amplification through the elaborate public-address system built into the auditorium. The fact that the 'petit ensemble' is a genuine organ and not an artificial imitation-organ proved its suitability for electrical amplification in spite of its small size.

Los Angeles, Calif.: Mrs. Ruth Clark has purchased a 'petit ensemble' for her home.

Ottumwa, Iowa: Mr. and Mrs. Harold Simmons have contracted for a 3-25 for their residence, as given elsewhere in these columns; the organ replaces an electrotone.

Pasadena, Calif.: St. Phillip's R. C. has ordered a 2m for installation late this summer in the choir gallery; stop-tongue console, straight manual-work, completely expressive.

Roanoke, Va.: Station WDBJ has installed a 'petit ensemble'.

Leslie P. Spelman

• of Meredith College reports the installation of another practise-organ, made necessary by increased organ classes.

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Reginald Barrett

American Composers: Sketch No. 33

• Mr. Barrett, now retired and living in St. Petersburg, Fla., was born Jan. 12, 1861, in London, Eng., had his general schooling in Scarborough, and studied music in the Guildhall School of Music, London, studying organ and theory with Josiah Pittman and Alfred Eyre. He came to America in 1888 and became a citizen in 1915.



His first position was in 1884 with St. Matthew's, London; in 1889 he became organist of Southern Methodist, Kansas City, Mo., following with three other churches there prior to his appointment in 1898 to St. Thomas' Church, Mamaroneck, N. Y. In 1902 he went to St. James' Lutheran, New York City, following with two other churches and then in 1909 to All Saints R. C. In 1888 he married Lucy E. Wilkes.

Published organ works:

Berceuse (uw)
Canzonetta (vw)
Christmas Offertory (j)
Cradle Song (o)
Improvisation (vw)
March in E (t)
Marche Fantastique (j)
Preludes & Interludes (j)

In addition to the organ music Mr. Barrett has in print about 30 organ transcriptions, 20 piano pieces, 9 anthems, and many songs and choruses.

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Arthur W. Quimby

• of the Museum of Art, Cleveland, finished his summer-course in Germany, with organ study under Ramin in St. Thomas', Leipzig, and returned to America late in July; after a month at his summer home in New Hampshire he will return to his Cleveland duties.

Lawrence Bogert

• died June 27 in Westfield, N. J. He was born in New York and held church positions in Brooklyn and Manhattan prior to moving to Westfield where he lived some forty years. He was general manager of the Fisher Piano Co. and later was associated with the Aeolian Co. for 25 years; in Westfield he was organist of the Congregational Church.

Mrs. Katherine Brown Wilson

• formerly organist of Sacred Heart Church, New Brunswick, N. J., died July 8, at the Hospital in East Orange.

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Miss Viola Lang

• one of the members of the faculty of the Guilman Organ School, New York. Miss Lang was born in New York City, had her schooling there, and studied music in the Guilman Organ School, finishing the post-graduate course last year, studying organ with Dr. William C. Carl and Willard Irving Nevins, and theory with Mr. Nevins; she won her A.A.G.O. certificate in 1934.



Miss Lang

Her first position was with Christ Church, New York, in 1934, but March 1, 1936, she became organist of the Church of the Highlands, White Plains, N. Y., where she directs an adult chorus of 16 and a girl's choir of 25, with two rehearsals each week; a new church is to be erected in the near future, when an organ will replace the present instrumental equipment and give Miss Lang an instrument worthy of her capacities.

She won two scholarships in the Guilman Organ School and graduated as winner of the William C. Carl Gold Medal. In addition to her church work she teaches harmony, counterpoint, and practical keyboard work at the School, and organ and piano privately.

Father's Day Idea

• Ross Hastings, son of Dr. Ray Hastings, composed a Rhapsody on a Hymntune, for organ and piano, dedicated it to his father, and had it performed in Temple Baptist, Los Angeles, June 21, and broadcast over KNX.

Jacobs Summer School

• The Jacobs School of Church Music, Worcester, Mass., this year doubled its registrations over last year's summer courses.

Mario Yon

• on June 14 made his first public appearance as an organist, playing in recital with James Cavagnaro in the studio of his distinguished father, Pietro Yon, Carnegie Hall, New York. Mr. Yon's organ numbers were Bach's Prelude and Fugue Gm, Yon's Christmas in Sicily, and Bach's Prelude and Fugue Bf. The organ-piano numbers were Weigand's Harp of St. Cecilia and Rachmaninoff's Prelude Csm transcribed by the young artist's father.

W. Otto Miessner

• has been appointed professor of public-school music of the School of Fine Arts, University of Kansas.

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Skilton's "Guardian Angel"

• Charles Sanford Skilton's oratorio was given what was presumably its first performance in the east, in Johnstown, Pa., June 15, by the Choir Ensemble Society, directed by Edward A. Fuhrmann, as the Society's 22nd concert. Now in its 12th season the Society comprises ten groups, the first organized in 1924, and the most recent in September 1935. An Alumni Group was organized in October last year and an Associate Membership was arranged in March 1935, with "more than 1500 persons who have pledged their support to this community enterprise."

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BOSTON, MASSACHUSETTS**Dr. Orlando A. Mansfield**

• died July 7 in Cheltenham, England. He was born Nov. 25, 1865, in Horningsham, Eng., studied music with W. Haydn Cox and Dr. E. Turpin, was examiner for the London College of Music for twenty years, received the Mus.Doc. degree from the University of Toronto and Trinity College, Toronto, was organist of Wilson College, Chambersburg, Pa., from 1912 to 1917, and of Brenau College, Gainesville, Ga., for the 1918-19 season. In 1923 he returned to England, and for some years was British correspondent for T.A.O.'s columns. He was only recently married, as announced in our May columns.

Dr. Mansfield was a prolific writer, composer, and arranger, with more than 500 works coming from his pen. His Student's Harmony, in four volumes, published by Weeks, is in its 15th edition. Among his organ compositions perhaps the best is his Variations in the Olden Style, published by Gray in 1918. A set of five Cameos, with Biblical texts was published by Schmidt in 1929. Other compositions of interest are a Canzona (Schirmer) of melodic interest, Capriccio alla Gavotta (Schirmer) in the allegretto style, Coro Marziale (Ditson) in march style, and Vesper Time (Ditson).

Besides his widow he is survived by his son, Purcell J. Mansfield, who is already enjoying a distinguished career as organist in England.

Organs for Republicans

• What the organ can do to a crowd of otherwise impossible politicians is best illustrated by the fact that the 5-143 Aeolian-Skinner organ was played for the Cleveland republican convention and resulted in the nomination of a presidential candidate who, strange as it may seem, has the astonishing record of having reduced, not increased, the expense of the tax-payers who hired him to work for them, not against them, in Kansas. Says Westbrook Pegler in the New York World-Telegram:

"The organ had moments when it rumbled like a runaway on a covered bridge and others when it whinnied and moored. It also gave music at times." After figuring that the organ cost ten dollars a pipe Mr. Pegler continues: "Mr. Percy will reach out and stab a white button and the organ will give a yelp of pain from a pipe a furlong away." But anyway, "It also gave music at times." Why should any self-respecting organ ever be expected to do that?

George E. Wilson

• died July 10 at his home in Melrose, Mass. He had been organist in various churches in Boston, Medford, and Melrose prior to his retirement. He was president of the New England Amateur Press Association.

Church Membership Gain

• According to figures published by the Christian Herald, church membership in U.S.A. gained 1.08% whereas the population increase was only 0.71%. The itemized gains were:

163,318 Baptists
91,069 Methodists
86,088 Lutherans
670,801 Total gains

Readers interested in other vital statistics quoted by the Christian Herald are referred to the July issue of that publication.

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